

PAFOS2017
EUROPEAN CAPITAL OF CULTURE
candidate city

PAFOS AFTER FACTORY



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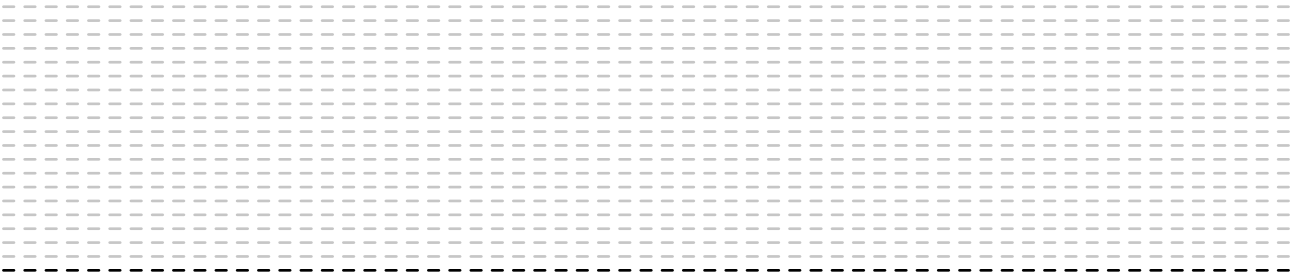
Welcome to Pafos. Welcome to the Open-Air Factory! In 2017 the Open-Air Factory Pafos will open its doors to local citizens and visitors.

We are starting to create it now, but to really start the engine and make the Factory go live we need a strong catalyst - the title of European Capital of Culture! It will be a factory of a very special kind. Departments, labs, work spaces and production units will stretch throughout the entire city, spreading into the villages and areas of the Pafos District, and into other parts of the island. All projects and events of the European Capital of Culture year will take place in the Open-Air Factory - it is our virtual and physical space for the 2017 programme.

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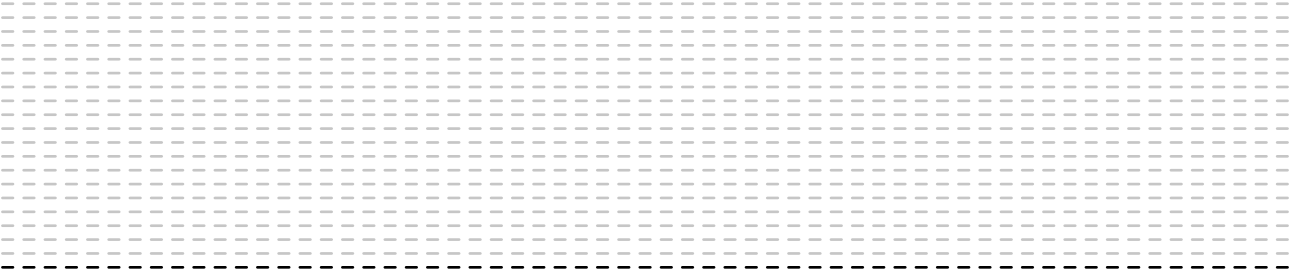


PAFOS2017
EUROPEAN CAPITAL OF CULTURE
candidate city



LINKING
CONTINENTS
– BRIDGING
CULTURES





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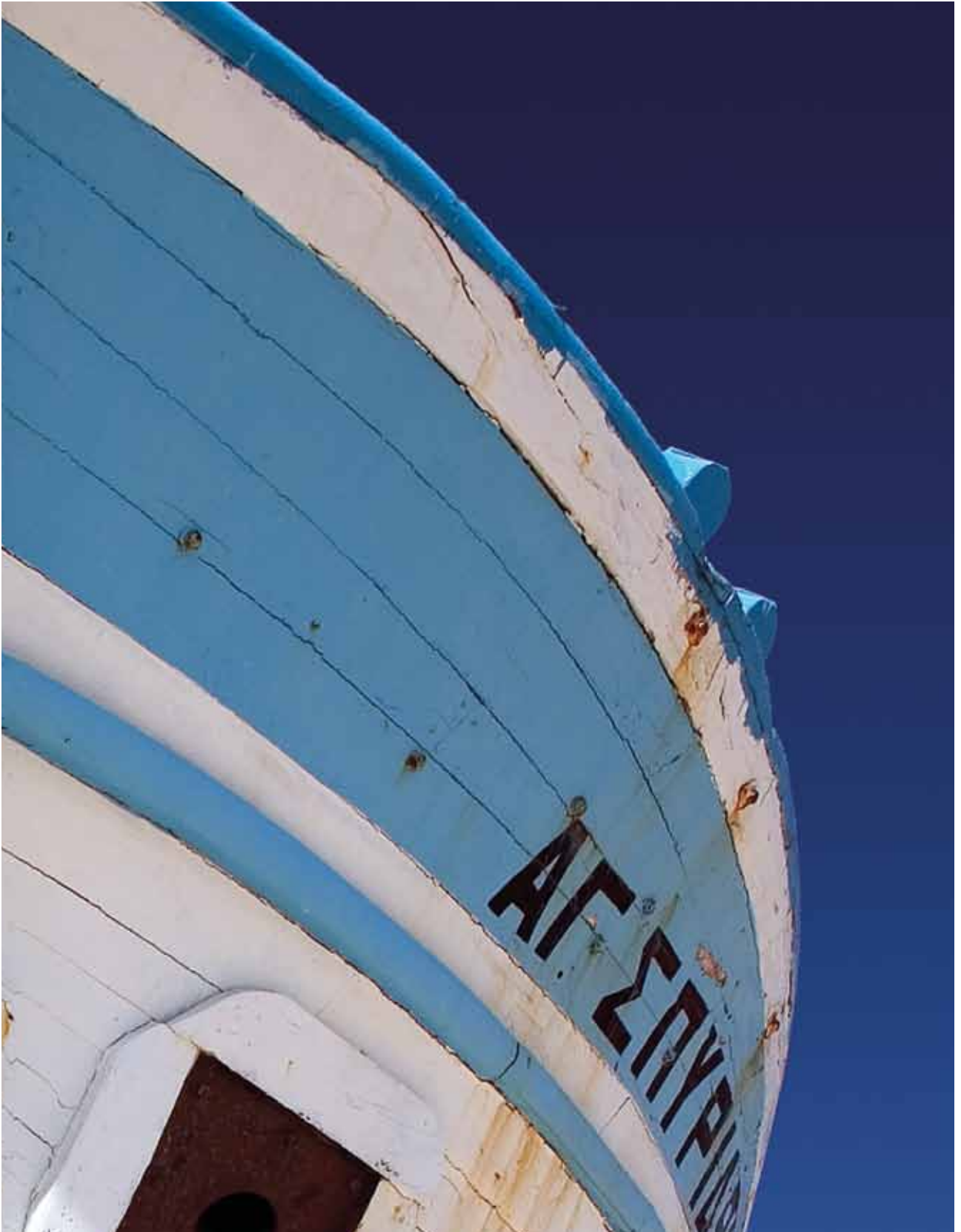
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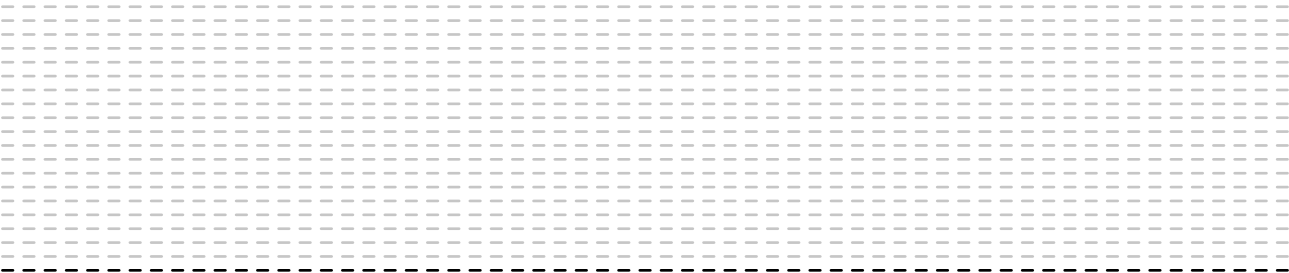
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01. Pafos 2017





MISSION STATEMENT

“Pafos wants to demonstrate how it envisions its new identity, how it aims to restore the unity of its space, environment and people, and how its culture can act as a bridge to reconnect and create more understanding between the Greek and Turkish Cypriots.”

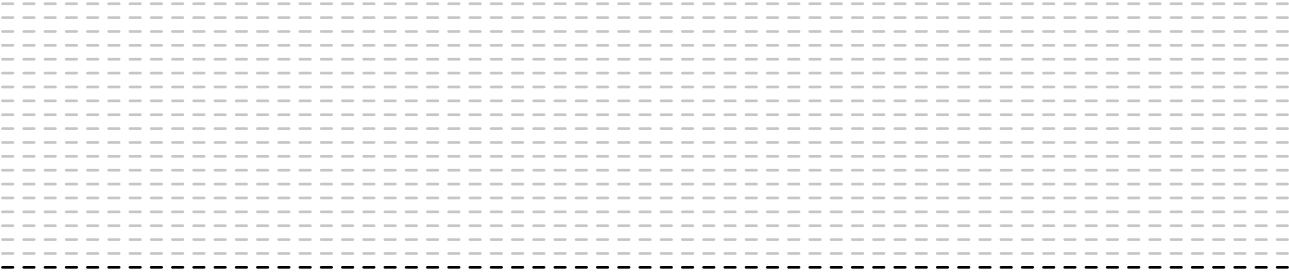
The dream of a small town seeking to achieve a great goal is the driving force behind Pafos’ bid to become European Capital of Culture 2017. Pafos feels that the time has come to shape itself into a unique mosaic comprising its cultural identity and creativity which will contribute to Europe’s diversity, as well as to the enrichment and promotion of the collective European culture. This task would not be possible without the blend of geography, politics and culture, for it is these elements which have influenced the fate and role of Cyprus for centuries. Under the title of "Linking Continents-Bridging Cultures", our programme is aimed at summarizing what Pafos really is and what the city aims to achieve with inspiration, passion and much determination.

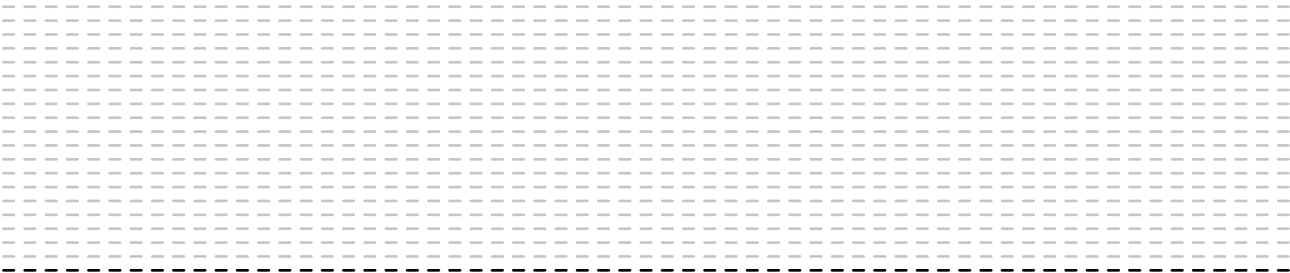
Heir to a cultural development spanning 6.000 years, a popular tourist destination for tens of thousands of mainly European visitors, and a living example of a multi-cultural society given that a large proportion of its citizens are migrants, Pafos wants to reveal what it has absorbed and what it has given back. Above all however, it seeks to show how it can contribute to the European cultural scene with innovation, creativity and a desire to evolve from the past and, at the same time, advance with respect towards the timeless and truly authentic. Pafos wants to demonstrate how it envisions its new identity, how it aims to restore the unity of its space, environment and people, and how its culture can act as a bridge to reconnect and create more understanding between the Greek and Turkish Cypriots.

The city wants to show that it can support Europe in opening new avenues of cultural coexistence and cooperation with cultures in the broader Middle East and North Africa, giving and taking in the process. The implementation of this programme will be undertaken by the Open-Air Factory. By utilizing the natural elements of the area, such as warm climate, clear skies and abundance of outdoor spaces, Pafos 2017 will transform the town and, indeed, the entire district, into an open-air cultural factory. By upholding the history and traditions of Pafos, features from the cultures of Europe and the Eastern Mediterranean, the shortcomings and the problems, and the concerns as well as the dreams of the citizens of Pafos, the factory will develop genuine products with the active involvement of all local groups of the population as well as people from abroad.

The overall result will effectively be a stimulation of the cultural and social movement while strengthening the common European culture. A small city, yet full of energy, passion and inspiration; one which faces a big goal with optimism, self-awareness and confidence, and with the unanimous support of the authorities, organized groups, and ultimately of every inhabitant of the Pafos District. This is our main strength, along with the undeniable truth that small is indeed wonderful.







Message by the Mayor of Pafos

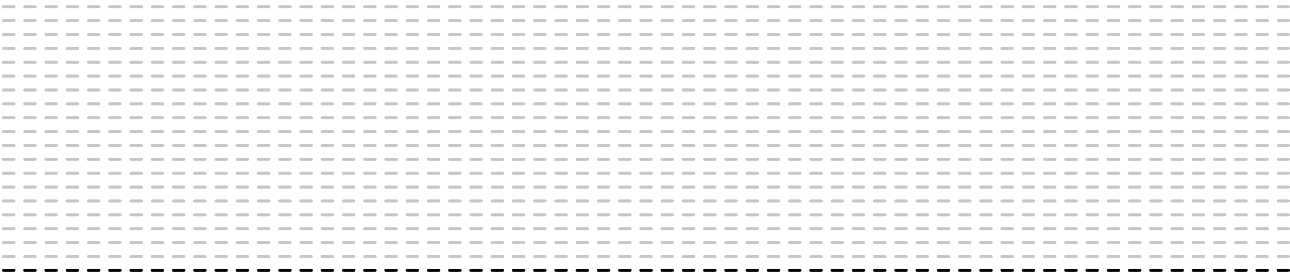
The bid of Pafos for the title of European Capital of Culture 2017 encapsulates a great collective vision, one which is shared by all the authorities and citizens of the city and District of Pafos. It is the vision of a small town to leave a clear mark on the title through a long-term programme that nurtures the rich cultural resources and substance that are enjoyed by Pafos, Cyprus, the wider district and naturally Europe.

In a time that cultural emergence across Europe is increasingly becoming the most effective means of strengthening the common European consciousness and identity, Pafos, responding positively to the biggest challenge in its modern history, is setting the bar high with much determination to succeed. Pafos wants to succeed for the benefit of the citizens which make up the city's cultural diversity, for the city itself and the wider district, for the peaceful coexistence and cooperation of communities and ethnic groups, as well as for the benefit of Europe.

I am proud because the Municipality of Pafos is the driving force behind this major effort, which both myself, as the Mayor and the city Council, will continue to support with all our capacity.

Savvas G. Vergas
Mayor of Pafos





Message by the Mayors of Geroskipou, Pegeia, Polis Chrysochous and the President of the Union of Pafos Communities

The pursuit for the title of European Capital of Culture 2017 by the city of Pafos, together with the active involvement of our wider district, is a matter that implicates all the other local authorities which constitute a total of three Municipalities and 98 Communities.

For us the most important is the excitement of participating in a project whose scope goes far beyond the boundaries of our small country. Our cities and societies are carriers of an age-old cultural heritage and tradition, places richly endowed in nature, places of cohabitation and joint creativity in all fields, and where natives, migrants, retirees from Europe, tourists and various multicultural groups coexist in spite of their different cultural and national backgrounds. They are vibrant centres of contemporary European multiculturalism, and our ambition is to generate a creative dialogue between our people and those from Europe and the Eastern Mediterranean, under the umbrella of Pafos 2017.

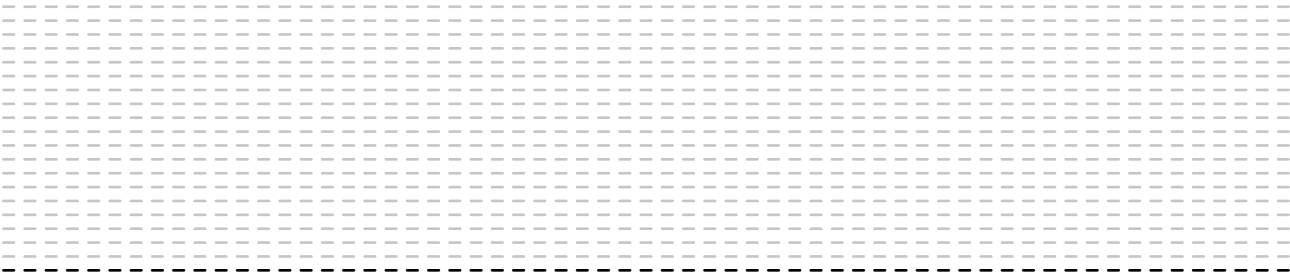
We are confident that by supporting the bid of Pafos we are reinforcing a long-term project for the district and for our small country. We are even more confident that, with this support, we are strengthening the common European cultural identity.

Neofytos Akoursiotis
Mayor of Pegeia

Tasos Kouzoupos
Mayor of Geroskipou

Aggelos Georgiou
Mayor of Polis Chrysochous

Michalis Efthymiou
President of the Union of Pafos Communities



Message by the President of the Chamber of Commerce and Industry of Pafos

The Pafos Chamber of Commerce and Industry, as the representative of the business community of our District, emphatically states our strong support to the efforts of the city of Pafos in its bid as a candidate city for the European Capital of Culture 2017. Our Chamber welcomes this initiative. Pafos could not remain indifferent to this great challenge.

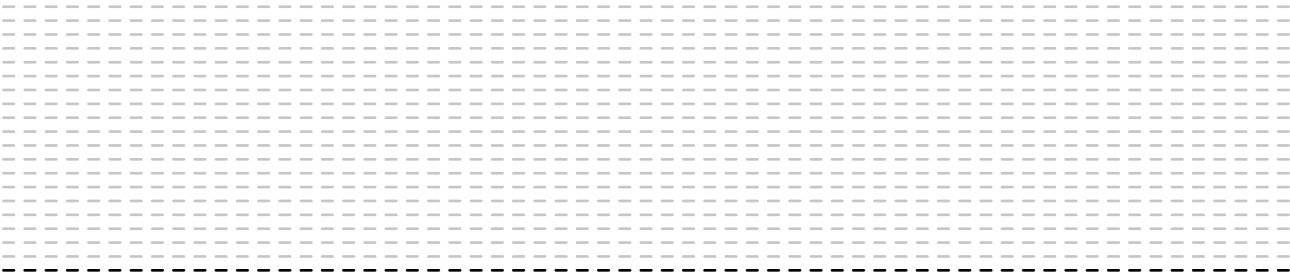
The European Capital of Culture process grows in European recognition. The city in Cyprus which will share the honour with the city in Denmark will also have the privilege of being in the European spotlight and may even be highlighted on the global scene. It has the potential to become the centre of European cultural activity. In this respect, the overall mutual advantages will be diverse and considerably high. We sincerely believe that Pafos has all the prerequisites to meet this great challenge. We are committed and willing to work, methodically, collectively and efficiently with the Municipality of Pafos and other involved organizations in meeting our common goal.

Our Chamber of Commerce and Industry actively supports all efforts in this direction, be it in the search for partners, resources or talent sponsoring, strengthening links between the art and cultural world and enterprises, culture on the workforce or cooperation with artists in solving conflicts through the mobilization of support for change and product innovation or any other relevant aspect. The Chamber will contribute and actively assist to the maximum of its abilities and in a positive manner towards this initiative.

We share the view that Pafos wants and needs to be the European Capital of Culture, and is able to make this happen.

George M. Leptos
President





Message by the District Officer of Pafos

The Pafos District Administration is glad to be closely involved in Pafos' efforts to becoming the European Capital of Culture for 2017, with a long-term perspective of our commitment.

Presented with this great opportunity and challenge, the District of Pafos has the desire and readiness to open its doors wide to stimulation in the cultural and participatory activity of the communities, to the enrichment and upgrading of infrastructure in key sectors, and to the promotion of new forms of tourism development. It possesses the thirst to live the vision of 2017, thus evolving itself into a source of creation, enrichment and renewal of European culture. Our District proclaims its rich source of heritage, tradition, history and culture, its environmental wealth, its growth potential, as well as its multiculturalism.

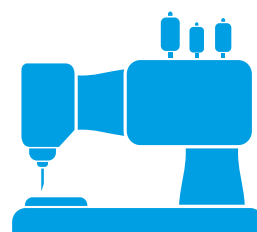
As the District Officer of Pafos, I express my strongest support towards the candidacy of Pafos. This is not a fulfillment of any formal obligation; it is motivated by my belief that Pafos needs this title and can bear the weight of it, and that it can apply it for the greater benefit of the district, of Cyprus, and of Europe.

Yiannakis Mallourides
Pafos District Officer



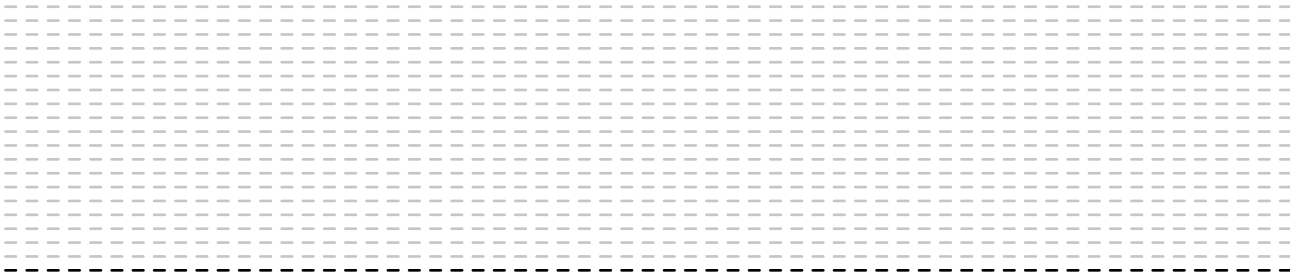
02. Linking Continents - Bridging Cultures





LINKING
CONTINENTS
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CULTURES





Pafos is a city where the antithesis of **Love and Hate** is tangible.

Pafos 2017 tells a story of a divided city with a 2.300 year old history. It shows how love through and with culture can create unity for a community, a city, a country and Europe.

By becoming European Capital of Culture, we not only want to tell stories but to write a new chapter in the history of a united city. **This is our moment.** Through culture, it is possible to create a united entity in a country with the only UN-guarded border in the European Union. All that happens in a city shaped by the myth of love: Chosen first by the goddess Aphrodite herself, Pafos became the centre of the then-known world's worship of love, beauty and sexuality. For centuries on end, countless adherents and devotees from Europe, Asia and Africa have converged onto Aphrodite's sanctuary to fervently partake in the mysteries of love and desire.

Equally desired for its strategic location, **Aphrodite's birthplace** has always been on the wish-list of major powers seeking wealth and control of the Eastern Mediterranean. During its millennia of continuous history, Pafos has been invaded and conquered by African, Asian and European empires expanding through endless wars on the very ground where love was so devotedly worshipped - an uncanny allusion to Aphrodite's carnal desires toward Ares, the god of war, and the ultimate betrayal of her husband Hephaestus, the ugly god of the forge and of fire.

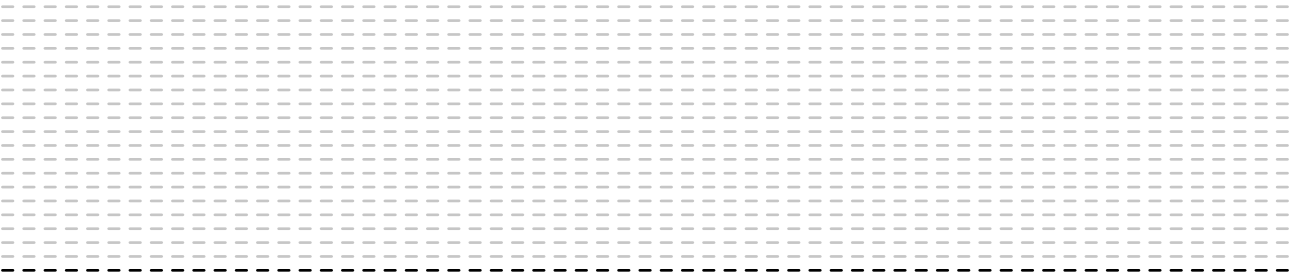
The antithesis of Love and Hate has the following impact:

- divided country
- divided city
- divided community

Beauty and Ugliness - Love and Betrayal - Pacifism and Rage - to this day, Aphrodite's seemingly contrasting nature and prophetic acts have never seized to amaze as they prove to be so symbiotic with the human condition. Yet those contrasts now prove to be a blessing for it is out of polar forces that great potential is generated.

It is precisely that potential, steadily accumulated over sixty centuries, that Pafos 2017 transforms into creative energy and channels into successful synergies with Europe and the Middle East, fulfilling its aspiration as a two-way bridge in the Eastern Mediterranean. The motto of Pafos 2017 is "Linking Continents - Bridging Cultures".

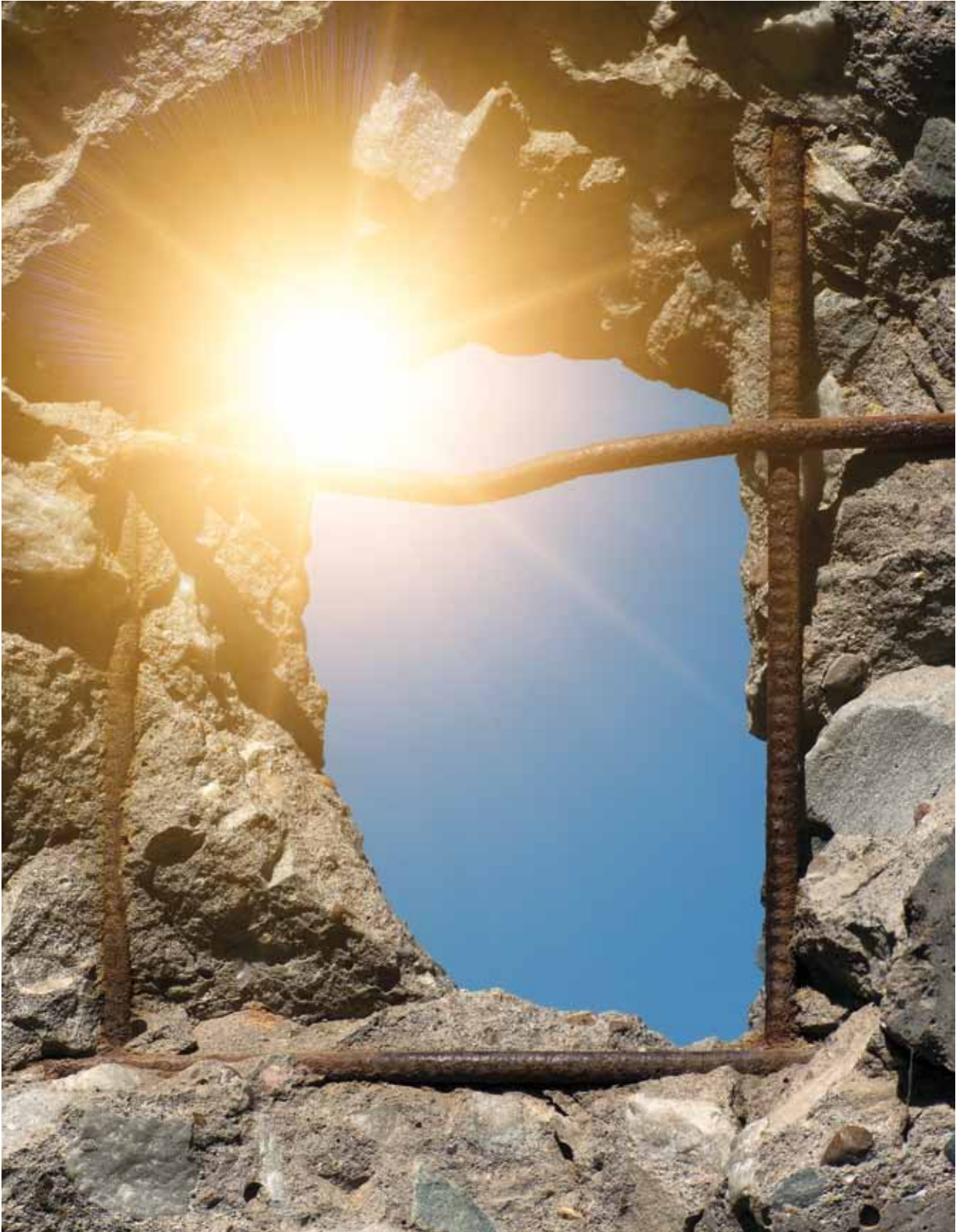
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Vision

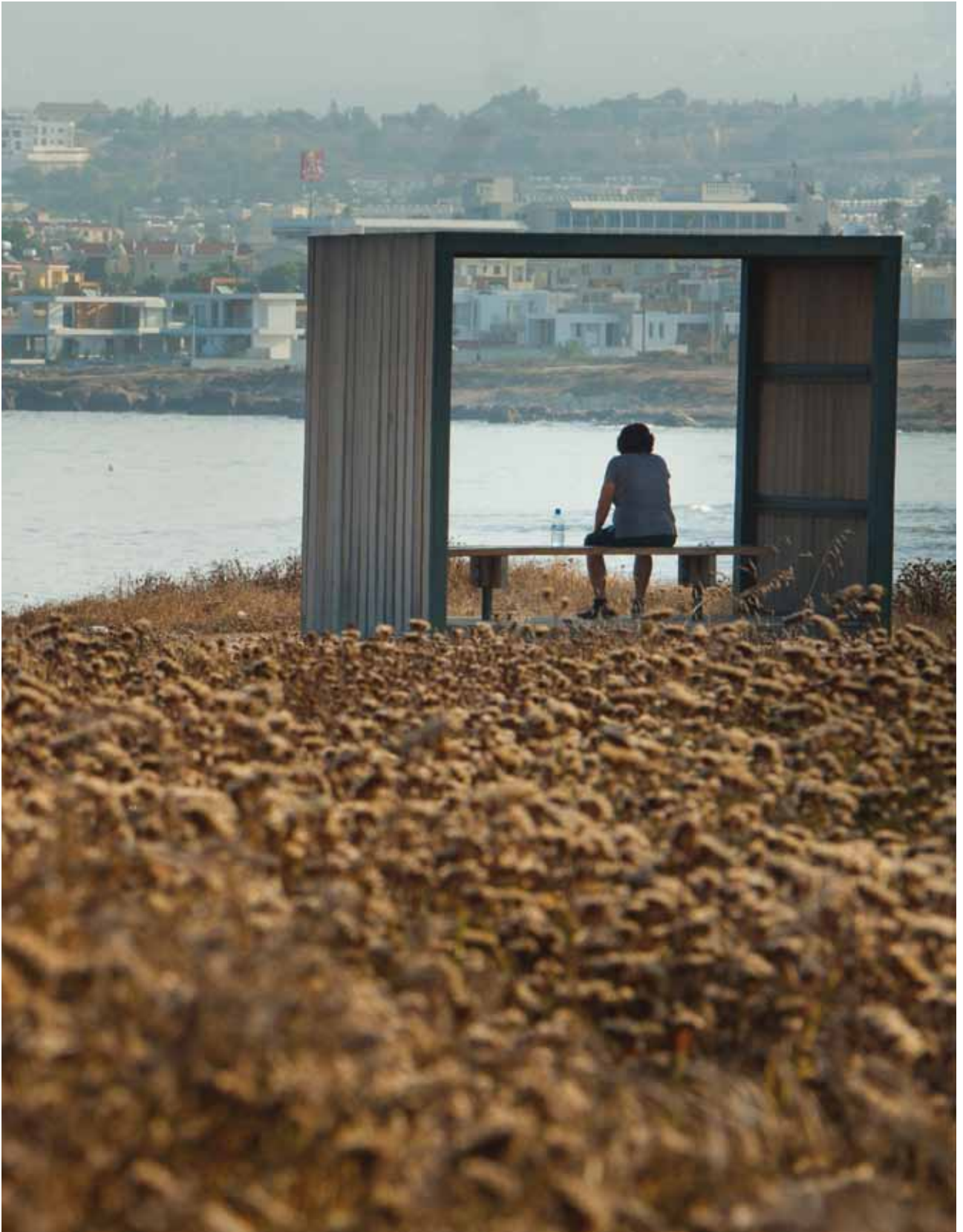
*Pafos is a small city in a small province in one of the smallest countries of the European Union. But **small is beautiful**. We are able to handle big numbers. We need numbers of people to co-create our future in all creative fields: artists, composers, game-designers, dancers and so on. We have many open spaces with potential for creative energy. We have structures in place to receive large numbers of European visitors, migrants and foreign residents. We need the **power of each and every one** to bring along the creative energy and work on the antithesis of love and hate that for more than 2.300 years has been so tangible in our city. All visitors and creative people can take our message and experiences with them wherever they go next. We feel the people in our city dream to overcome the division and to create unity now. Pafos 2017 develops a new coherent European production system for a sustainable cultural impact.*

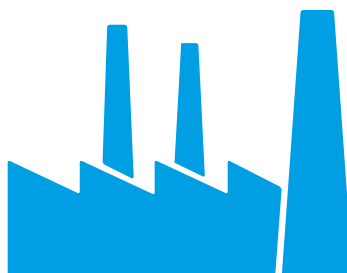
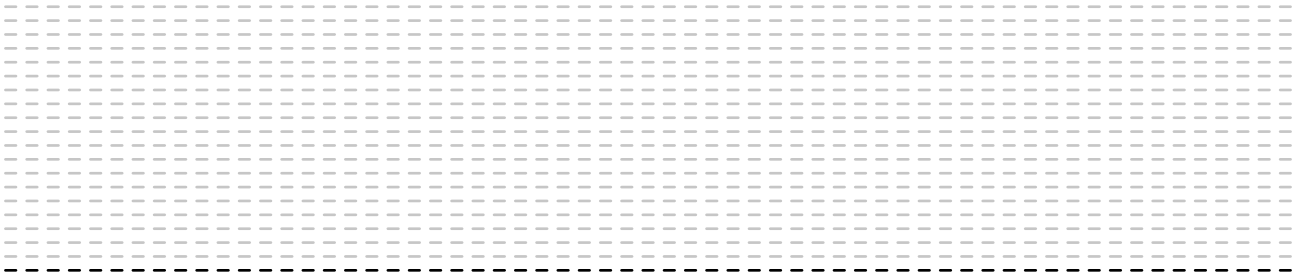






03. Open-Air Factory





OPEN-AIR
FACTORY



Welcome to Pafos. Welcome to the Open-Air Factory!

In 2017 this will be a universally-heard phrase when you come to Pafos as a visitor. In 2017 the Open-Air Factory Pafos will open its doors to local citizens and visitors from Europe and all over the world. We are starting to create it now, filling the space with ideas and creative activity - but to really start the engine and make the Factory go live **we need a strong catalyst** - the title of European Capital of Culture!

It will be a factory of a very special kind. Departments, labs, work spaces and production units will stretch throughout the entire city, spreading into the villages and areas of the Pafos District, and - as Pafos will be representing all of Cyprus - into other parts of the island. All projects and events of the European Capital of Culture year will take place in the Open-Air Factory - it is our virtual and physical space for the 2017 programme.

Our Factory is open-air:

- Because **culture and creativity need air to breathe** and the inspiration of local and foreign winds - with the sky as their only limit.
- Because Pafos is an open-air city - for nine months a year people live in the open air - under the warm Mediterranean sun, in the shade of trees, in the private gardens and patios, in the street cafés and restaurants, at the beaches, on the walkway along the coastline.
- Because **culture in Europe started as an open-air activity** - in the amphi-theatres of antiquity, in the agoras and the circuses.
- Because that is where the citizens, visitors and especially the tourists are: out in the open. The Open-Air Factory brings the European Capital of Culture to where the people are, to their usual environment. They can enjoy arts and culture here, where they usually spend their leisure time. It will be a new and unexpected element added to the public space where people will be able to experience their usual habitat in a surprisingly different way.

Philosophy

Our Factory is **programmed to link continents and bridge cultures**. Our Factory lies on one of the most ancient territories of cultural history in Europe. All European cultures of antiquity have left traces here



“All projects and events of the European Capital of Culture year will take place in the Open-Air Factory - it is our virtual and physical space for the 2017 programme.”



“We are not seeking culture for the few. Instead, we want everyone on board.”

and have influenced what we are today to a large degree. Our Factory lies on the **crossroads of three continents**, Europe, Asia and Africa, and we are aware of the strong Middle Eastern influence on our culture and mentality; after all we are closer to the Levantine countries than to Greece or any other European country. Many different bloodstreams run through our veins, with these providing us with the understanding and awareness to be a bridge between Europe and our neighbours, facilitating creative communication and exchange.

And after all - as we are a city in a divided country with divided people - our yearning is to overcome the abyss in our own minds and to link the separated continents and bridge the **torn-apart cultures at our own door-step**.

Patrons

The patrons of our big enterprise are Aphrodite, the goddess of beauty and desire who emerged on the shores of Pafos, along with her ugly and limping husband Hephaestus who was the god of the forge and of fire. They are not only closely connected to the story and history of Pafos but are also the inspiration to set up an Open-Air Factory in Pafos. A factory in Pafos is in itself a dichotomy, just like Aphrodite and Hephaestus - beauty and ugliness, love and hate, harmony and cacophony, agriculture and tourism, beautiful landscapes and destruction of nature, tradition and modernity, industrial spaces and rural landscapes. Pafos itself is full of dichotomies (tourists and locals, urban and rural, upper city and lower city) and the Open-Air Factory will be a place where all this will be rendered visible and worked with, all under the patronage of the figureheads of our heritage.

Raw Materials

The set-up of the Open-Air Factory is **simple, with a very human dimension**. The raw material that we use for our processes are our history and identities, our customs and traditions, our wishes and dreams, our ideas, our creativity, our resentment and hatred, our voids and deficits, our contradictions. Everything will be used as raw materials to be transformed into what we want to create for 2017 and beyond.





Staff and Production Units

The pioneer staff of the Open-Air Factory comprises the team of Pafos 2017. Our production units and departments are the different groups and communities of Pafos. The artists as well as the cultural operators, the local population as well as migrants from different cultures, the foreign residents and the short-term tourists, the city itself and the landscape around it, the sea, the fields, the villages of Pafos District. We are not seeking culture for the few. Instead, we want everyone on board. We will ask children, students and young professionals to create machines for the Pafos Open-Air Factory - local groups from Pafos city and District, from Limassol (Lemesos) and Nicosia (Lefkosia) and Larnaka and Famagusta (Ammochostos), groups of young Greek Cypriots and groups of young Turkish Cypriots. We will ask groups of young people from Aarhus and Sønderborg, from Britain, Greece and other European countries, from our twin city in Italy (Anzio) and from the home countries of our migrants who now live in Pafos.

Products

All this should result in some high quality products: an open mindset embracing different cultures and new influences; a common European identity; a Pafos embarking on a new era; an urban development in favour of people; a cityscape and landscape that all locals and visitors can claim as their shared and common space.

But it doesn't. **The outcome is not at all what you would expect** if you look at the input.

Weakest Links

To create a system that develops a united entity is no sinecure.

The first question one asks when arriving in Pafos is: **Where is Pafos?** If you ask the tourists and long-term residents they will answer: in Kato Pafos, down by the coast where all the hotels, restaurants and bars are. The locals, on the other hand, would answer: in Ano Pafos (the term is introduced to suit the purposes of

this book), the upper city on the hill, where the resident quarters, the schools and city authorities, the theatre and parks are.

Pafos is a separated city, and the Factory departments lie far away from each other - not only physically. The hotels by the sea have cut off the local population from their coast. There is no open view from the rest of the city onto the beaches and coastlines for kilometres, with this having substantially changed the character of Pafos. Pafos needs tourism. But this puts a heavy burden on the environment, the heritage and the traditions of the people who live here. It stifles the feeling of identity, belonging and togetherness.

The production units do not interact too well with each other either, since every group - migrants of different communities, locals, tourists, residents - do not have much contact except for the very basic daily needs. **They do not interact as a team** working on the same product and striving towards achieving a common goal.

Above and beyond all that, the city lost some of its identity in the wake of the 1974 events. The city has been affected by the absence of Turkish Cypriots and the empty spaces they left behind - but it is a **hidden wound** and nothing that people talk about.

Repair and Maintenance

We are lacking something in our factory - an energy boost, a motor to create momentum, an oil-can to grease the rusted and stuck machinery. We need inspiration, motivation and help. The title of European Capital of Culture would be a catalyst which would set things in motion - a neutral meeting space in the factory where all the workers of the factory can meet and sit around the table to find out where things are going wrong; a new perspective and a new hope to fix a lot of broken things; a motivation to establish a new process management and **bring the production units closer together**; a strong impulse to have a common goal and make a good product. Not only for ourselves but for future generations of Pafians and Europeans.

Machines

We believe the Open-Air Factory should be a factory that people can **see and touch**. In order to achieve this,

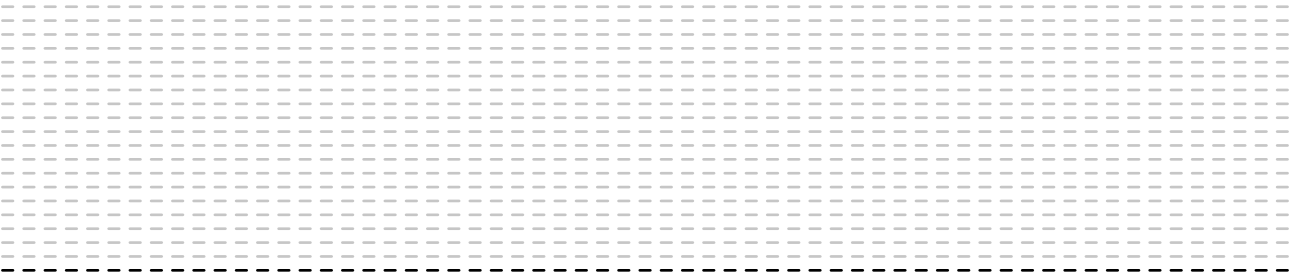
we want local and European involvement: people who will work on the vision itself and participate in the process. It will be a European and international factory. Every local and visitor will be able to locate the elements of the factory on a map - finding his or her way to the different venues and spaces for the European Capital of Culture programme taking place on the Factory's premises.

Machines will populate the city and mark some significant production points of the Factory. Machines which produce creativity, amazement, joy and knowledge, and which are themselves a product of creativity, amazement, joy and knowledge. NGOs,

“How do we solve conflicts between different ethnic groups? How do we deal with people coming from outside the country? What makes us European? And what do we have in common with the Europeans at the other end of Europe, our sister Capital of Culture? How do others in Europe deal with urban development and what can we learn from that? What are European values and how can we protect them without being dismissive?”







schools, universities - they will all be asked to participate in building machines for the Open-Air Factory in Pafos.

These machines can be made of scrap metal, of discarded and obsolete materials that the "engineers" will collect. Each group will insert one special "ingredient" of their city or country that will be a reminder and a greeting from Europe and beyond to the Pafians and their visitors. The machines can be fantasy machines or functional, and could either interact with the audience or serve as frameworks for whatever may be relevant to the city which created them.

Some might even be a work in progress. Visitors and locals can add items and attach elements, making the machines living and growing objects.

Production Labs

Energized by the European Capital of Culture title, we could not only get things which are stuck up running again, but even look to the future and come up with new possibilities. The production labs could **provide space for exploration**. European key questions like "How do we solve conflicts between different ethnic groups?", "How do we deal with people coming from outside the country?", "What makes us European? And what do we have in common with the Europeans at the other end of Europe, our sister Capital of Culture?", "How do others in Europe deal with urban development and what can we learn from that?", "What are European values and how can we protect them without being dismissive?" will be tackled in our production labs.

All these questions and more, along with the practical, artistic, and creative levels implied and entailed, would be dealt with in our production labs, in workshops, think tanks, conferences and forums during the European Capital of Culture year - inviting experts and **best-practice examples from Europe** and beyond.

Environmental Department

Our Danish "neighbours" have long been practicing what for us is an innovation: every factory needs an environmental department that monitors how the production processes can be made more environmentally-friendly and how nature and people can be protected for the good of all mankind.

The project **Neapolis Smart EcoCity** is a huge project for innovational methods of combing a green city with intelligent water, energy and waste management with residential needs, health, education, and cultural institutions and economy. The site will comprise academic research centres and the campus of Neapolis University Pafos.

In the remote possibility that Neapolis Smart EcoCity is not finished by 2017, we will still integrate it into our Open-Air Factory as an important urban development and a stronghold of environmental issues. We must also avoid the possibility of Smart EcoCity adding a third element of division to the already physically-separated city.

In our environmental department we will also look at **some issues of tourism and its effects on natural resources and the landscape** - and deal with the way we, the citizens of Pafos, treat our environment.

Branch Factory

Every successful factory has to expand and strive towards good networking and partnerships. Hence we are planning **on opening a branch of our Open-Air Factory** in the European Capital of Culture 2017 in Denmark. Exchanges in fields like the environment, children and young people, maritime activities and tourism could be beneficial to both sides. Artistic and expert collaboration and projects can be set up and presented in Aarhus/Sønderborg and Pafos respectively.

Another branch could be opened in London - where the largest expatriate community of Cypriots lives.

We are still planning and thinking - it is a work in progress and an open process.

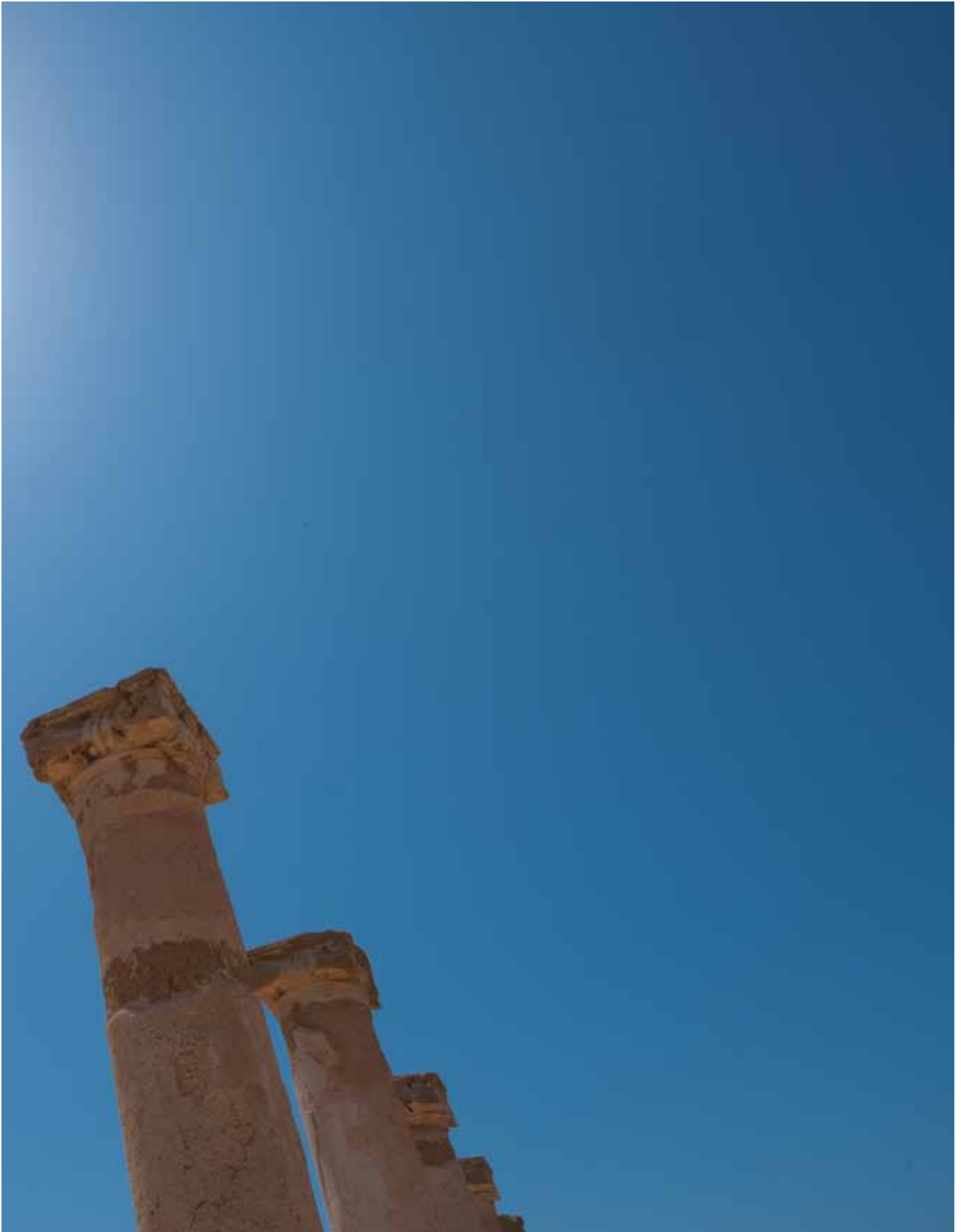
To be continued... So stay tuned!

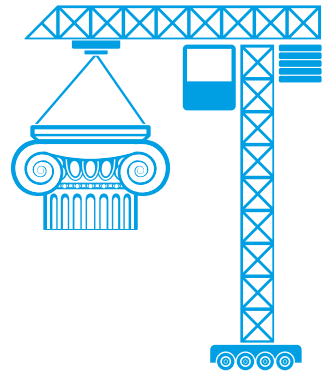
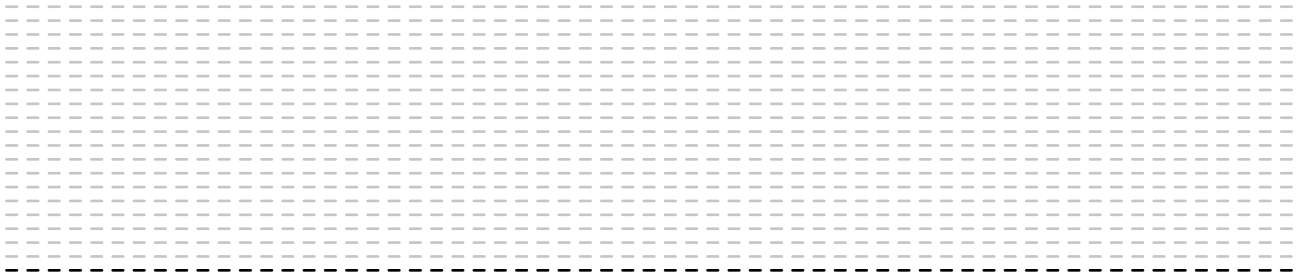






04. History and Mythology





HISTORY AND MYTHOLOGY



“And so soon as he [Cronos] had cut off the members [of his father Uranos] with flint and cast them from the land into the surging sea, they were swept away over the main a long time: and a **white foam** spread around them from the immortal flesh, and in it there grew a **maiden**. First she drew near holy Cythera, and from there, afterwards, she came to sea-girt **Cyprus**, and came forth an awful and **lovely goddess**, and grass grew up about her beneath her shapely feet. Her gods and men call **Aphrodite**, and the foam-born goddess and rich-crowned Cytherea, because she grew amid the foam, and Cytherea because she reached Cythera, and **Cyprogenes** because she was born in billowy **Cyprus**...”

(Hesiod, Theogony Vs. 188-202)



Pafos in a jiffy

A birthplace of Gods, a paradise of love and desire, a haven for travellers between the worlds, a wealthy metropolis of ancient times, a cultural hub praised by Homer and Hesiod, an object of desire to conquerors and adventurers, a city subdued by foreign enemies, a place deprived of its magic, a town sunken into oblivion, a colony in the hand of foreign rule, a city fighting for independence, a town in the last divided country in Europe, a resort for the refugees of a tragical conflict, a tourist stronghold, an emerging financial services centre, a European city of the 21st century at the crossroads between Europe, Asia and Africa - and in 2017 an Open-Air Factory. All this and more is Pafos.

Few if any events have spared Pafos along the centuries. **Nothing just passed by, everything and everyone left traces**, residues of cultures and disrupting events - on the people, on the landscape.

Layers of Mycenaean, Hellenistic, Roman, Christian, Byzantine, Frankish, Ottoman and British culture. Not even the birth of a goddess spares the shores of

Pafos, no earthquake, no assault of pirates, not a single cultural stream of antiquity. Nothing of this has left Pafos unchanged - a city constantly evolving and changing, rising, shining and sinking into insignificance.

And now the present: Our quest for our own identity, our potential "renaissance", our stand in a modern Europe, our needs and shortcomings and what we have to offer - and the chance to show this to the people of Europe through the Open-Air Factory.

The buzz of the millennia...

Pafos looks at 9.000 years of prehistorically religious worship and ancient cultural splendour. All of the past events have an influence on our present. How can we take all this heritage and historical energy into the future?

Pafos is one of those places in the European Union where layers of cultures and stories are tangible. The millennia are not hidden in the ground any more; they lie in the open for everyone to see - torn out of the womb of the earth to become visible.

However, our definition of culture should be seen in the widest sense: culture is a powerful human tool for survival and, at the same time, is a fragile phenomenon. It is constantly changing and easily lost because it exists mostly only in our minds. Our written languages, institutions, buildings, and other man-made things are merely the product of culture. They are not culture in themselves. One cannot dig up culture in excavations. The broken pots and other artefacts of ancient people that are discovered are only material remains that reflect cultural patterns - they are things that were made and used through cultural knowledge and skills. With this definition in mind we look at our basic questions.

... still buzzing

We want to show our children and the generations to come that their cultural heritage is not just a pile of stones, pictures of which taken from all angles by busloads of tourists. We want to develop from our heritage and prop new green branches on a sturdy tree that has shown itself to be strong and healthy and unshakable.





Every time there was a change, every time something new was introduced, some new culture merged with the old. Every time this happened a new era dawned, new developments took place. And we are happy that this happened. It shows that our culture is alive. At this point of our history, 2011, we are ready to once again make possible a big change. **This time the change will come from within, from everybody who wants to get involved to partner with us in the European Capital of Culture process** - either as audience, but preferably as interlocutor, co-creator or as an active part in the projects. We use the Open-Air Factory as our "production space" for this change. We set up our factory in the open air in order to reach people; we will not be hiding in places and venues where only certain audiences go.

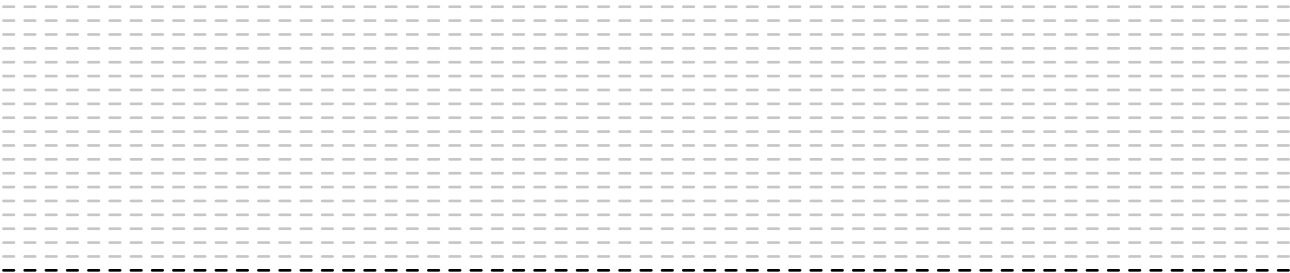
However, in order to get an understanding of the limitations or potential which Pafos has, one has to look at the historical background and at the position of the island on the map. What does it mean when we say that Cyprus is at the crossroads between Europe, Asia and Africa?

Looking at the location of Pafos, one instantly sees that the island is actually closer to Turkey, Syria and Lebanon than to Greece and the European Union. It is nestled in a position where every traveller who, in days of old, travelled from the Middle East and hinterland to Europe or Africa or vice versa was almost automatically washed to the shores of Cyprus.

[Love in Aphrodite's homeland](#)

According to Homer, Hesiod, Euripides and many other authors of antiquity, the goddess Aphrodite emerged from the foam of the sea off the shores of Pafos. This legend most probably emerged from the fact that since prehistoric times a fertility cult existed on the coast of Pafos. It was only in the 12th century BC however, with the settlement of Mycenaean Greeks on the island of Cyprus, that the older Eastern goddess Astarte of the Bronze Age was hellenized as the goddess of love and desire Aphrodite.

The first settlement - and the first city - in Cyprus was Palaipafos (Old Pafos) where the Sanctuary of the goddess and the earliest remains of the city can be



found. On the coast of what is now the village of Kouklia, **a mighty Sanctuary was built - visible from far away over the sea.** Through the impressive columned halls of the Sanctuary passed endless processions of priestesses in white robes with bare breasts guiding the worshippers - and giving themselves as servants of love to the young men. Thousands of men and women served in the Sanctuary. Parents donated their children to the goddess, and rich merchants bought beautiful girls as offerings to Kypris ("Κύπρις") as Homer and Euripides called Aphrodite, in a direct reference to her Cypriot origins.

Once a year a large celebration of love was held which commemorated the union of Aphrodite and Adonis who was by no means Aphrodite's only lover, irrespective of her marriage to her ugly and limping husband Hephaestus. This was an interesting aspect of the cult, and illustrates how the ever-present state of tension between beauty and ugliness was viewed in a totally different way in ancient Greek culture than today. Unseemliness has always been a close companion to beauty in the cult of Aphrodite - opening up a whole new aspect of how one can perceive the concepts of beauty and ugliness in our modern European cultures. Today, this is illustrated in the fine arts, but also to an even greater extent in how people perceive their habitat and the urban context they live in.

The annual celebrations at the Sanctuary of Aphrodite involved music, poetry and sports competitions. Even 300 years after Christianity was first introduced to the island, the cult remained alive, and to this day there exists a small church dedicated to the virgin Aphrodite. The adoration of the Virgin Mary in today's Christian tradition of the Mediterranean seems to be a continuation of the worship of female deities of those ancient and pre-historic times.

Aphrodite's magic and the influence of her cult are still kept alive by the rich cultural heritage of Pafos. Our modern spring flower festival "Anthestiria" is an actual re-enactment of the ancient festival for Aphrodite, during which separate processions of garlanded men and women walked along the Sacred Way from Nea Pafos to the shrine of Aphrodite at Palaipafos.



More than one of the projects we are planning for the Capital of Culture year revolve around the theme of love, desire and the goddesses worshipped at Pafos for more than 4.000 years. And having been shaken by a lot of bloodshed, especially in modern times, we might be in the right to emphasize this aspect of our heritage a little more than we used to in the past.

The remains of the Sanctuary of Aphrodite, archaeological excavations of magnificent public buildings, and sumptuous private villas, all indicate that Palaipafos was a very wealthy place of pilgrimage and consequently of trade at the time. The history and legends of Palaipafos are so intertwined with Greek mythology that the origin of Pafos as a city is attributed either to the father of Adonis as the founder and first High Priest of the Aphrodite sanctuary or to Agapenor, the Arcadian King of Tegea (Peloponnese). Legend has it that after the Trojan War he was driven by the winds to the western coast of Cyprus and founded Pafos.





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Persian interlude

Around the fifth century BC, Pafos and the whole island witnessed the first invasion and subsequent subjugation by the Persians. However, it appears that during Persian rule the Cypriot kingdoms, including Pafos, retained some form of autonomy.

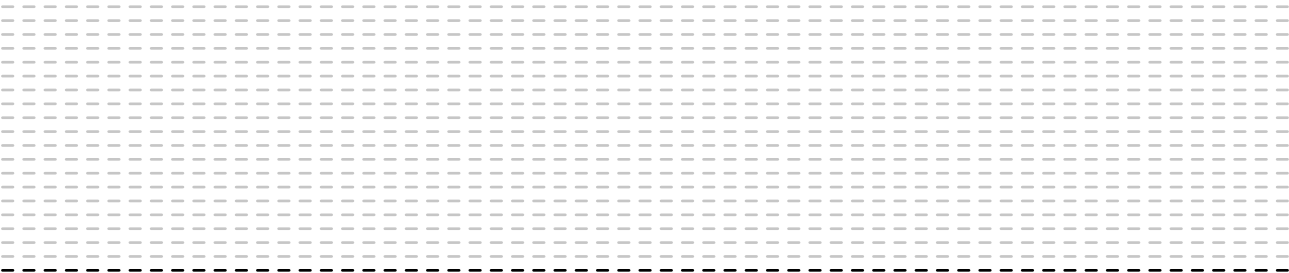
Pafos in the 4th century BC was wealthy, and culturally mostly influenced by Hellenic or, to be more specific, Attic art. The short period of freedom that Alexander the Great brought to Cyprus however did not last very long. After having been appointed governors of Egypt at the beginning of the 4th century, the Ptolemies, the Greek royal family which founded the Great Library of Alexandria, also took Cyprus "along the way".

Ptolemaic rule

By the time the Ptolemaic rule was established in Cyprus, the last King of Pafos, Nikokles, had abandoned Palaipafos as the seat of his kingdom and had moved

the city some 15 km north - probably because Palaipafos did not have a suitable harbour. Palaipafos remained the site of the sanctuary but it was the new city, called Nea Pafos, which developed into the cultural hub of Cyprus. The town saw a great expansion of its trade, and became the largest commercial centre on the island. **For more than 400 years Pafos was the capital of Cyprus.**

Pafos had a noteworthy cultural life during the Ptolemaic period. Theatre flourished, and the city progressed to become a well-known cultural centre of the region. Sculptors, poets and scientists settled in the fertile atmosphere of Pafos. The silhouettes of magnificent buildings along the coast must have been an impressive site to travellers and inhabitants alike. The famous "Tombs of the Kings" that are still almost completely preserved to this day date from this era. The necropolis, with its sumptuously decorated subterranean "houses", was never used as a burial place for kings, still the



impressive architecture and decoration deserves the name.

The Apostle Paul

Cyprus can be considered a starting point of Christianization in Europe, given that it was the very first district of the Roman Empire to be governed by a Roman pro-consul who converted to Christianity.

The Apostle Paul arrived in Cyprus in 45 AD and travelled to Pafos, still the capital of Cyprus under Roman rule. Summoned before the pro-consul, Sergius Paulus, the Bible's "Acts of the Apostles" describe how Paul convinced the Roman governor of the power of the Christian God by striking the sorcerer Elymas with blindness.

The arrival of the Apostle Paul made an impact on the island as it was certainly the dawning of yet a new era, not only for Pafos and Cyprus, but for the whole Roman Empire. **It is not until the 4th century AD that the cult of Aphrodite ceased to exist.**

The city reached its cultural peak during the late 2nd and early 3rd century AD when it was called **"Augusta Claudia Flavia Pafos, the sacred metropolis of the towns of Cyprus"**. The city grew rapidly, and its



population reached 30.000 inhabitants. It is from this period that most of the houses with rich mosaic decorations still seen today date.

The decline

A series of earthquakes which hit Pafos during the 4th century brought not only destruction and depopulation but also its downgrading as the capital of Cyprus. While Cyprus was part of the Byzantine Empire, Salamis, renamed Konstantia, became the administrative and ecclesiastical capital of Cyprus. At the same time the Byzantine Emperor Theodosios ordered the closing-down of all pagan sanctuaries. This delivered the final blow to the worship of Aphrodite at Palaipafos. Pafos not only lost its status as the capital of Cyprus, but also as one of the largest and most "popular" places of worship of the then-known world.

In the course of the following centuries, Arab raids wrought a lot of destruction in and around Pafos. The Byzantine fort of Pafos, that continues to this day to be one of the landmarks of the city, illustrates the inhabitants' huge efforts to repel the ruthless invaders.

As a result of these incursions, the city moved once again, this time to the hills of Ktima above the city of Nea Pafos or Kato Pafos (Lower Pafos) as it is called today. **In fact to this day the city of Pafos spreads over three main sites:** The Sanctuary of Aphrodite and the oldest remains of Palaipafos (today the village of Kouklia), the city of Nea Pafos on the coast a little north of that (today Kato Pafos - the "tourist" part of the modern town) and the last settlement, Ktima, founded during the Byzantine era and because of the raids (the present day town of Pafos where most of the locals live).

In 1570 the Ottoman Turks invaded the island and ruled for the next 300 years - an important historical switch which to this day continues to affect the fate of the island.

Modern times

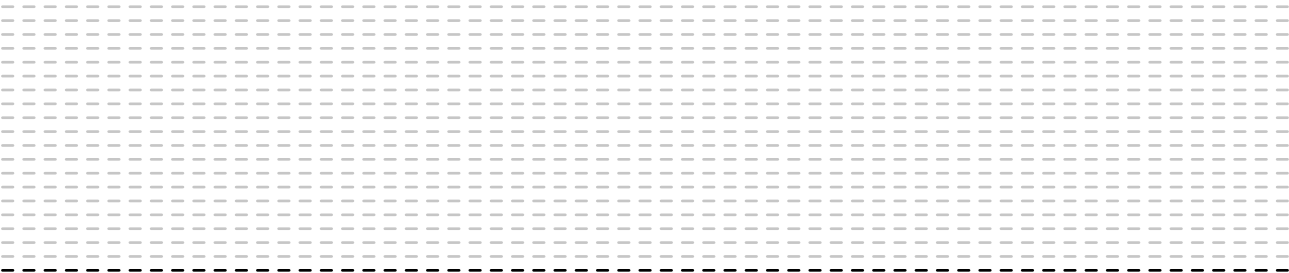
The local, 19th century liberation movement which began in 1821 - in the wake of the independence movement in Greece - was suppressed by the Turks. Greek Cypriots were publicly beheaded or hanged. During the steady decline of the Ottoman Empire





*“After millennia of eventful history and highs and lows,
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on the brink of a new era once again.”*





however, 1878 saw Great Britain taking control of Cyprus, with British colonial rule being enforced throughout the island. An armed struggle for freedom was launched in 1955, with this resulting in Cyprus finally gaining its independence in 1960.

Still, freedom did not necessarily bring peace to the island. Turkish and Greek Cypriots, unlike today, were living side by side everywhere on the island. In 1963 old resentments manifested themselves in violent clashes among neighbours, and armed confrontations took place in the centre of Pafos, leaving many casualties on both sides.

In July 1974 the Greek Junta and their Cypriot collaborators seized power by a coup d'état against Archbishop Makarios III, the elected President of the Republic of Cyprus. Turkey took advantage of the unstable situation on the island and launched an invasion just five days after the coup, causing significant destruction all over the island. Armed clashes broke out between the Turkish and Greek Cypriots of Pafos once again.

All over Cyprus thousands were killed or went missing, and tens of thousands lost their homes and properties. More than 160.000 Greek Cypriots were displaced from the northern areas and came to the south of the country - some settling in what was formerly the Turkish Cypriot quarter of Pafos - and around 50.000 Turkish Cypriots living in the southern areas were moved to the northern part of the island. An absurd situation for all that continues to this day. Of Pafos' numerous Turkish Cypriot population at the time only few individuals are still living in Pafos today. In the former Turkish Cypriot quarter of Mouttalos, one can still see the empty houses which the Turkish Cypriots left behind when they moved away, while in the surrounding district, **a number of villages formerly inhabited by Turkish Cypriots are now ghost-like.**

Through all this, it becomes clear that the resentment between Greek and Turkish Cypriots towards one another is not just a modern one dating from 1974 when the northern part of Cyprus was invaded. There is a deep-rooted mistrust and centuries of bloodshed to be overcome in the minds of both Greek and Turkish Cypriots.

Assuming the mantle of European Capital of Culture offers precisely such an opportunity as regards lifting the pall now hanging over the current, stagnant relationships. It can help **open the doors** on official and human levels alike, enabling people to work together and develop projects aimed at bringing Turkish and Greek Cypriots close together again - after all we are all Cypriots.

As the territory in the northern part of Cyprus includes some of the main tourist areas, namely the towns and regions of Famagusta and Kyrenia, new tourist development areas in the southern areas had to be found. One of them was Pafos. And once again a new era began for the city. Basically however one can say that tourism was not the most natural driver of development in Pafos.

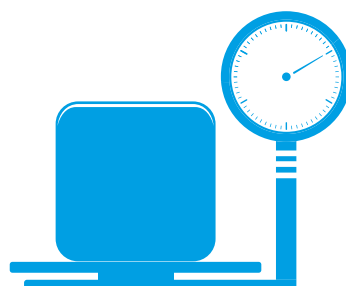
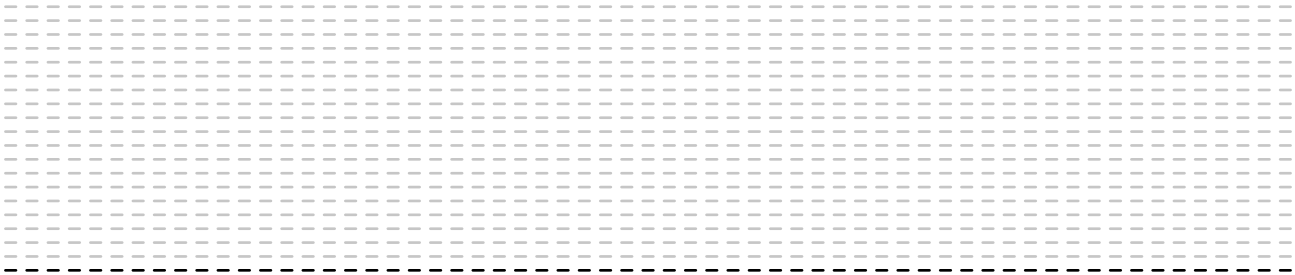
After millennia of eventful history and highs and lows, the small town of Pafos is now, on this very day, on the brink of a new era once again. Its situation in the present and its aspirations for the future can only be grasped and worked with if its eventful history is unravelled. And it's precisely therein that lies our sense of urgency. **Pafos needs the title now and not in 20 years time.** The switches have to be set today: to unite the different groups of people in Pafos, to open up to the Turkish Cypriots and our common heritage. The Open-Air Factory makes it possible to include the history of the place and to make it visible to locals and visitors in a way that ties in the past with what is happening, rather than separating its sites from present day Pafos.

This is the time for changes and a new perspective for the people of Pafos: to become a European Capital of Culture in the "far east" of Europe and in the "far west" of Cyprus.



05. European Dimension





EUROPEAN DIMENSION



“With this bid, Pafos wishes to contribute to one of the key challenges facing Europe today: the respectful co-existence of people sharing places where multiple identities, values and objectives cohabit and constantly keep redefining one another.”



With this bid, Pafos wishes to contribute to one of the key challenges facing Europe today: the respectful co-existence of people sharing places where multiple identities, values and objectives cohabit and constantly keep redefining one another.

In Pafos, European issues are there for all to see. Just like our divided country of Cyprus, Pafos is a city comprising two parts. Pafos has to become one whole city again. The people in the city want the two parts to become one again. The effort of the candidacy for the

European Capital of Culture has already begun bringing the city's diverse groups together; we do not want to lose this momentum and split apart again. We need this title now, before the fissures turn into chasms, and before our vivid vision for a sustainable, forward-looking, well-knit, multicultural European city fades.

This is the greatest challenge for Pafos: to turn an arena of difference into a field of synthesis that can work on three successive levels: firstly, on the level of

*“We know we are small:
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Yet we aim high. Small
is beautiful.”*



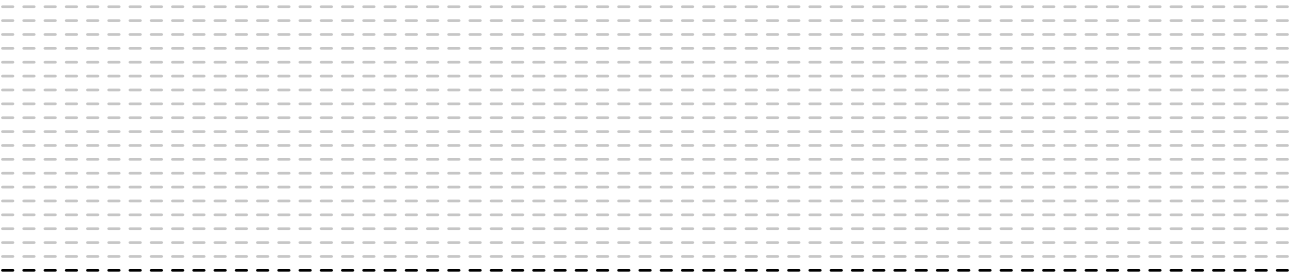
*“Pafos might be a city
in a young member-state
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Union, but it has been
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times.”*

the city’s social and cultural composition, bringing together its disparate communities through cultural projects and spatial interventions, repairing the citizens’ broken relationship with the city, and restoring civic confidence and pride. Secondly, on the level of the country’s deepest wound, it can develop into the structures that unwind the injuries of the past and help the island’s violently separated communities of Greek and Turkish Cypriots find a common language of peaceful coexistence and collective growth. And thirdly, on the European level, it can provide ideas on how global influences can be grafted onto local cultures, connecting people of various backgrounds and breathing new life into older traditions.

Cyprus is an island-country in Europe, on the border of the European Union and much closer to the countries of the Middle East and northern Africa. Not only is it relatively isolated from mainland Europe, it also suffers from a serious long-standing political problem that has torn its land and its people apart. We need to open up to and strengthen its connections and equal-basis partnership with the Union through channels that transcend politics and economy, and also forge longer-lasting and more fruitful links. The "Linking Continents - Bridging Cultures" motto describes the position that Pafos once had and seeks to assume again: on the geographical and cultural crossroads of Europe, Asia and Africa. For centuries, Pafos had been the first point of entry for all civilizations crossing the East Mediterranean, welcoming settlers, goods, and ideas. And it is welcoming people from all over the world as visitors, residents and migrants, and their influences. Furthermore, as it had done in the past, Pafos wants to be able to transform these influences into new expressions and share them back, starting with the preparations for 2017 and continuing well into the future.

We know we are small: a small city in a small district in one of the smallest countries of the European Union. Yet we aim high. **Small is beautiful.** We strongly believe that culture can bring about social transformation and urban regeneration. We are seeking to become European Capital of Culture in order to introduce culture and initiate change in the heart of a wider area that has been yearning for it. Pafos and its district are small enough to apply ground-breaking ideas and





implement innovative pilot projects that have a direct impact, but it's also large enough to bear interesting results; the ECoC process potentially establishes a cultural policy that encompasses urban, suburban and rural areas to share and further co-develop alongside similar areas in Cyprus and abroad.

The Open-Air Factory concept can be the basis of sharing and co-developing, as it was at first conceived in order to overcome Pafos' primary setback - the lack of large indoor spaces for culture - but has since developed into an overarching narrative that draws everything together: the proposed cultural projects, the virtual and physical spaces of the city, the district, the country and Europe, and, most importantly, the people who will participate in this cultural celebration; the Factory's manpower. The openness of the model refers to space, to the participants and to time, meaning that the Factory to be set up in 2017 will continue to produce culture over an area wider than Pafos, for people all over Europe, and beyond the landmark date.

Thirty seven years ago our country experienced a devastating tragedy. Since then, **Pafos has undergone a major transformation from a provincial town into a popular tourist destination**, but it has not succeeded in mending the spatial, social and emotional gaps left behind by its relocated citizens. Growing numbers of migrants, residents and tourists in recent years, as well as the ensuing unplanned growth, have aggravated the city's problems, creating a loose urban tissue and a tattered social fabric that need to reconnect; away from single-minded ideas and nationalist sensibilities, culture can become the yarn, while the title of European Capital of Culture can be the loom that will turn the rag back into a rich tapestry, part of the embroidery of a united Europe.

Large discussions on European issues are new in our local context. From our point of view, it is the title and the project of being the European Capital of Culture itself that make all the difference. The fact that we have been discussing the European Dimension and where our cities as potential European Capitals of Culture add value to Europe, is evidence enough that the title itself creates a new European Dimension in a city. But, as we are confronted with the need to become

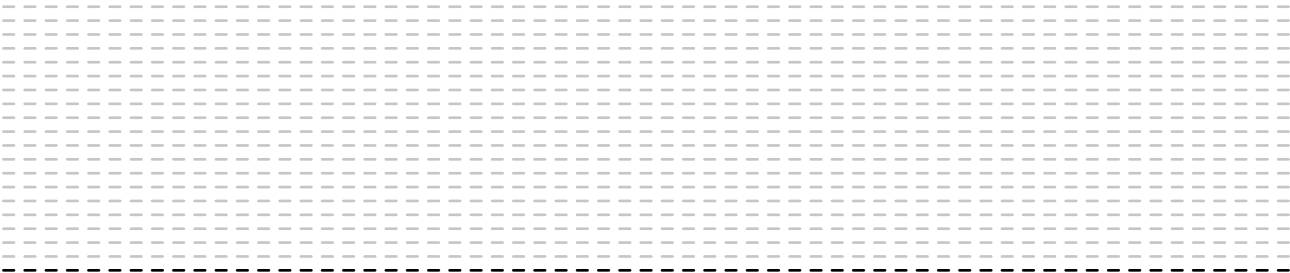
aware of what we are doing and how it can be relevant to Europe - and how relevant Europe is to us - then it suddenly becomes a passionate subject. **All of a sudden Europe becomes the subject fervently sought after.**

Since in this bid we see culture in its context of participation, education and mobility - **we use a broad definition of culture**. The European Capital of Culture title for Pafos would make all the difference because everything we do, all the decisions we take, the programme for 2017, and the plans and policies we discuss for the future become saturated with the urge to think on a European scale within this broad definition - to look out more for what our fellow EU-states do in terms of cultural policy, and to meet the standards of 21st century Europe.

Pafos might be a city in a young member-state within the European Union, but it has been a stronghold of European culture since ancient times. On a historical level, Pafos is full of reminders of European culture and is also one of its cradles. **The European Dimension in historical terms can be seen everywhere in the city**: whether it is in ancient spaces and monuments or in the empty spaces that our compatriots of Turkish ethnicity left behind just recently - in good and bad, **our history is European history in a nutshell**. What happened and is happening here has been experienced by almost all European cities, regions and countries: peaks of cultural golden ages, decline and loss, war and hatred among neighbours, destruction and re-building, minority issues, emigration and the influx of the "foreign" in the form of migrants and refugees. Europe is a village with a common history and common experiences as regards differences.

All this is, of course, true, but how do people on the street feel about it? Do we feel "European", as Cypriots, Danes, Greeks or British? Is there a common European identity? What are the clichés and where is the progress? Are we aware of the fact that we share common values that we struggled to achieve for many centuries?

These are subjects we want to address in 2017. With the Open-Air Factory - the narrative and physical space in which our Capital of Culture programme takes place - we will partner with Europe on an equal



“With the Open-Air Factory - the narrative and physical space in which our Capital of Culture programme takes place - we will partner with Europe on an equal basis in our project and be creative in finding a European identity.”



basis in our project and be creative in finding a European identity. All exchanges, partnerships and co-creations are based on this theme. Because what does it mean to create a common identity? It is the coming-together of individual people with the realization of how much they share beyond a purely personal level, as well as the acknowledgment of this common "good" as their point of reference and moment of identification.

The personal experience of encountering people from different parts of Europe in artistic and cultural interaction is one of the huge benefits that the European Capital of Culture adds to the city. It goes without saying of course that our effort and responsibility will be precisely to ensure that conditions favouring this exist. Still, it is the title that creates the matrix.

The moment when a person, a city, a nation is confronted with the "other", with the "foreign" or "different", is the moment when a more pronounced identity-process takes place. Pafos and Europe as a whole finds itself confronted with that which is different - through migration and the question of how to keep one's identity and still deal with the new and be open to the impulses that foreign cultures bring. In the projects and plans to create spaces in the city, where all the different groups living in Pafos can mix and mingle, we hope to promote the awareness of people that it is their decision whether our European societies will succeed in finding the trick of cooperation and learn from each other. Beyond the materialistic energy of the tourist-business and the competition of glossy advertisements, **the European Capital of Culture title process helps create a space of co-existence** and a climate promoting creative processes and real exchange between cultures.

Awarding the title to Pafos would stimulate Cyprus to act as a cultural hub in our part of the world. In particular, we would like to address the fact that influences from Islamic and Arab cultures have always been strong here. Those Middle-Eastern cultures constitute a part of our mentality as both Pafians and Cypriots. **In the light of recent developments in Arab countries, we would like to act as a bridge between oriental and occidental cultures and people** through our European Capital of Culture programme.

In Europe, we should all be increasingly aware that the European Dimension becomes more important as the influence of non-European values and ways of life becomes more acute. For the European Capital of Culture in Pafos, we see it as our responsibility to openly address the subject and find solutions that will make Europe an open platform and at the same time keep it a place of strong humanistic and democratic values.



“Still we see the title as a responsibility to show our awareness for the European Dimension by presenting the whole picture, to act as one cultural entity with a diverse and rich culture - oriental and occidental - with different languages and ethnicities.”



Another level of the European Dimension is the millions of emigrants who left their home countries to find new homes - and the effects on the countries they leave. Many Pafians emigrated to other countries, mostly to Britain. Our invitation reaches out to them to return to Pafos in 2017 and share their European experience of living in at least two languages, two cultures, and two mentalities in Europe - and meet the migrants that are now populating their city. The Pafian emigrants might even have left years ago for the very same reasons that migrants have now come to Pafos. The migrants might not yet feel at home in Pafos, while the emigrants might not feel at home any more. Both of them possibly have more experiences in common than the local Pafians and ex-Pafians might share. It will be an experiment and a deeply humane act to set up a project and ask the ex-Pafians to find "mentors" among their Pafian relatives and friends who will foster an immigrant family or single individuals - practising the language, helping with authorities, introducing them to the Pafian way of life, inviting them to family reunions and celebrations - and at the same time giving the "mentors" the opportunity to learn something about the countries of their new fellow citizens.

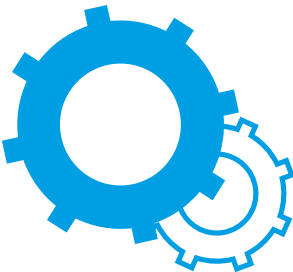
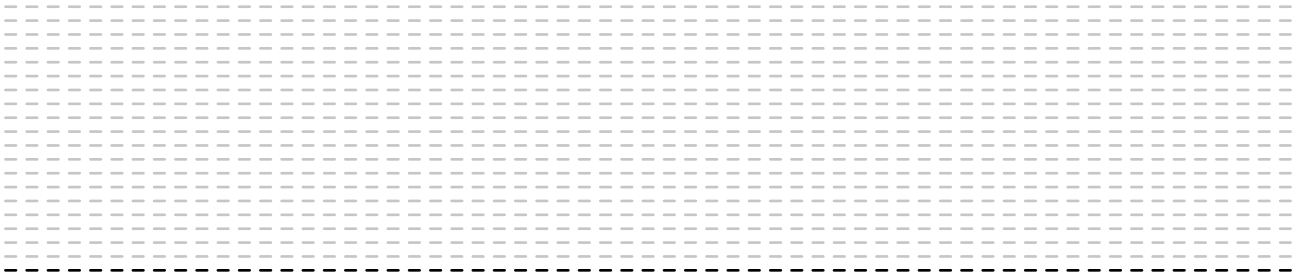
We look forward to taking this opportunity to partner with Europe on an equal basis. The European Dimension is an added value brought to every European Capital of Culture, and in each can be seen on different levels. The aim of the Capital of Culture in Pafos is of course to invite European artists and cultural operators, and to encourage co-creation and real debate. But also to find other forms of co-existence and **work on our common European project through which we can find our own cultural identity** and yet new ways to be open-minded (and not indifferent) towards diversity and differences among the people of Europe.

Pafos as a European Capital of Culture will represent all of Cyprus. We are a divided country - politically there is no doubt about that. Still we see the title as a responsibility to show our awareness for the European Dimension by presenting the whole picture, to act as one cultural entity with a diverse and rich culture - oriental and occidental - with different languages and ethnicities. No matter what the political circumstances might be, we believe the European Dimension entails looking for lasting values and deeper processes of human development.



06. Challenges





CHALLENGES





In Pafos there are many challenges to address a) if the city wants to overcome the past and embrace a future that will not destroy the natural resources through tourism and economic exploitation, b) if Pafos wants to bring our communities together, and c) if Pafos wants to be "Linking Continents - Bridging Cultures" not only between others and ourselves but also within our own country.

Tourism and Environment

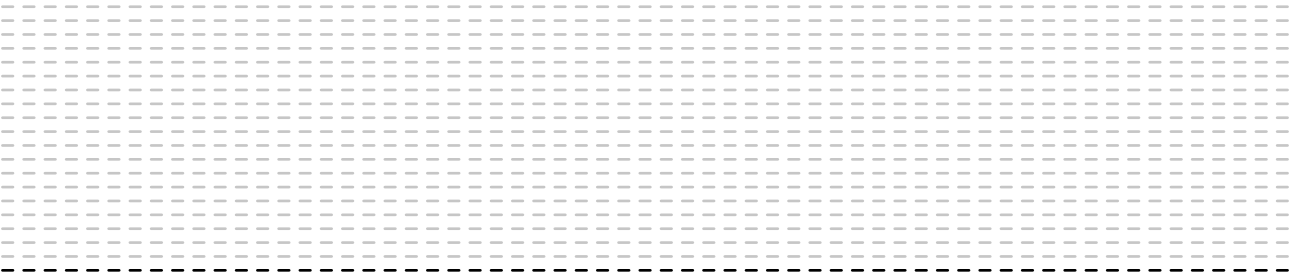
Tourism in Pafos is a mixed blessing. It is economically vital but a strain on some other areas. The three main influences of tourism are on the environment, on the segregation of the city and on the social structures of the local population.

Pafos has a corresponding picture of the overall image of Cyprus as regards the main tourist source countries. However, tourists coming from the United Kingdom have a larger market share (67%), followed by Russia and Germany.

A large section of tourist arrivals are groups from Scandinavian countries like Finland, Sweden, Denmark and Norway.

Parallel societies

Today Pafos continues to grow faster than other cities of Cyprus. The district's economy relies heavily on the tourism industry, and the importance of agriculture is declining. Pafos comes first on the preferences of tourists visiting Cyprus, and amounts to 32% (including Polis Chrysochous) of the total traffic to Cyprus. In total numbers, this means over 700.000 visitors per year and a "tourist population" of around 30.000 people in Pafos each week during the high season between April and October. That amounts to a "city in the city" - a practically parallel society. This situation is even more pronounced by the fact that the local population lives mainly in Ano Pafos and the tourists populate Kato Pafos. Locals walking on the streets of Kato Pafos stand out as the "odd-ones-out in the picture" and not vice versa.



It is one of our major issues to bring the separate parts of the city and the people frequenting them together - as described above. With all the economic interests involved in dealing with tourism, it will take a project like the European Capital of Culture to be a non-commercial element in the debate - adding a meta-level of value and interests (civic, social, cultural, artistic) to the city; an element that is usually rarely found but clearly visible in cities bearing the Capital of Culture title.

Environment

Tourism is a double-edged sword: it is an economic necessity and an environmental and social strain. A considerable part of the tourists in Pafos relatively consume more resources than they give toward the economy to create sustainable environmental protection. It is obviously difficult for those economically dependent on tourism to realize that they are, in fact, committing long-term economic and ecological suicide if they continue to exploit resources as they do.

However, Pafos is a relatively "young" tourist destination compared to many others that sprung up in the 1950s and 1960s. It was a "substitute" that was developed only after the number-one tourist areas in the northern part of Cyprus were lost in 1974. Most of the hotels were built in the 1980s - a period with much higher environmental awareness than the preceding decades. **Nature around Pafos is described as close to "intact"**, with the nearby Akamas Peninsula being forested, and its beaches used by endangered sea-turtles seeking a place to lay their eggs.

Of course, the sensitive eco-system can take only a certain amount of strain before it collapses or at least shows signs of damage - and there are more factors than tourism putting a strain on the environment.

As Pafos is, to a very large extent, dependent on tourism, the great challenge will be to reconcile environmental awareness - which is yet to be developed by the locals - with reasonable tourism numbers and sustainable long-term protection.

As Denmark is very much ahead of Cyprus in environmental matters, it will be instructive for researchers and possibly NGOs in Cyprus to meet with Danish

experts from either Aarhus or Sønderborg, look at best-practice examples, and establish long-term projects on environmental issues and on aspects of sustainable and eco-friendly tourism development.

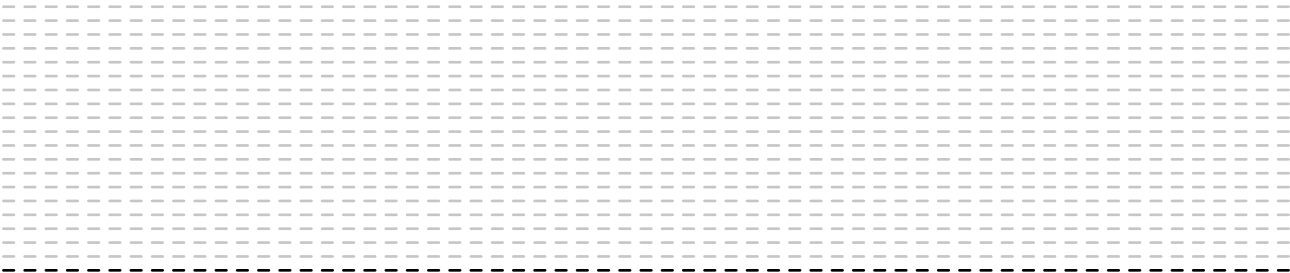
The Capital of Culture cannot solve all problems on the island - but it can draw the attention of locals and visitors alike to certain issues in a playful way. It can raise sensitivity on how to appreciate nature as a commonly-shared human heritage rather than an economically-exploitable feature - which also would be very much in tune with respect for the earth practiced in the ancient cult of Aphrodite and prehistoric fertility gods.

Re-inventing Pafos as an open-air space

A concept that acts as framework and an inspiring narration for the challenges Pafos 2017 seeks to face, and also as a good way of re-inventing Pafos as a productive, innovative and creative space, is the Open-Air Factory. It can bring the separate parts (tourist vs. local) of Pafos together, not only for the purposes of a European Capital of Culture, but also as a sustainable model of future urban development. It will invite people to claim the open space as their own.

Pafos is blessed with a rich natural landscape and a Mediterranean climate that allows enjoying the open-air for at least nine months per year. These conditions have shaped, through time, a lifestyle located outdoors as much as indoors, with most of the communal activities, including public feasts and private celebrations, taking place in the open-air. Family life is usually moved outdoors too: on patios, in yards, on verandas and balconies. It is this tradition that Pafos wishes to take advantage of and enhance. As European Capital of Culture, it will implement an **extensive urban regeneration programme**, with the aim of restoring open public spaces (parks, squares and pedestrian areas), upgrading central areas, creating links between important sites and archaeological spaces, and recovering the lost connection with the natural environment, the land and the sea. In 2017, these outdoor spaces will host numerous activities, cultural in the vast sense and artistic: an Open-Air Factory for humanity, art and culture, with events throughout the year and throughout the entire District of Pafos. All will be encouraged to participate, artists





and non-artists alike, locals and visitors, people of different groups and ages, working together on the challenges described in the following chapter, proving that **creativity and culture is a collective endeavour** that really makes a difference. After 2017, these spaces and the achieved new awareness will continue to provide the city with its much-needed respite, as opportunities for further happenings and events,

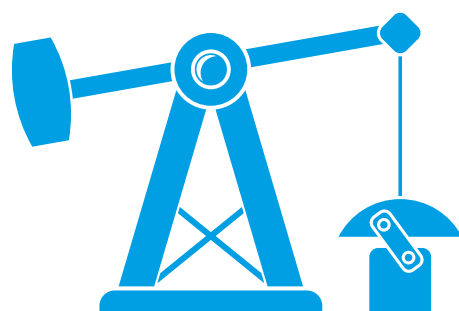
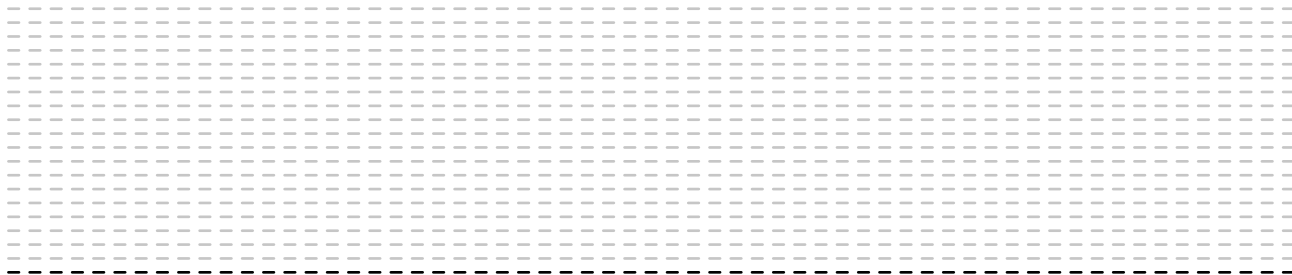
organized or spontaneous, and as infrastructure for an active public life that will strengthen the bonds among citizens of all European countries meeting in Pafos, stimulate development and invigorate civic pride.





07. Divided Country - Divided City - United People





DIVIDED COUNTRY
DIVIDED CITY
UNITED PEOPLE



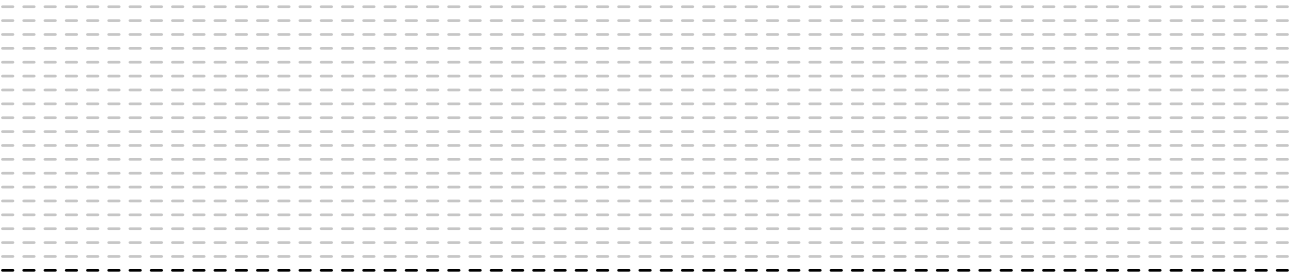


Following a coup d'état in an attempt to join Cyprus with Greece and triggering an invasion by Turkish forces in 1974, Cyprus is now a divided country. The ceasefire line, of which the section in Nicosia is widely known as "Green Line", still monitored by UN troops and permeable only since 2003, divides the northern part of the island - which has been occupied by the Turkish troops - from the area controlled by the Republic of Cyprus in the south, with the island in its entirety internationally recognized as an independent country (Republic of Cyprus) and having joined the European Union in 2004. This caused an even more absurd situation since formally the northern part (not recognized as a state) became a part of the EU as well. The tragedy separated neighbours and friends - often even turning to hostility and violence causing suffering on both sides - the Turkish Cypriots and the Greek Cypriots alike.

The biggest wound - as was mentioned in the History and Mythology chapter - might not be the separation of the country but rather that of the people: The population of Pafos and the surrounding villages

consisted of around 30-40% Turkish Cypriots, and Mouttalos was an all-Turkish quarter in the city of Pafos. It has already been mentioned that Turkish Cypriots were relocated to the northern part of the island in the aftermath of the Turkish invasion while about 160.000 Greek Cypriots were forced to abandon their homes and settle in the southern part. They all left their properties, fields, jobs, friends, neighbours, the houses and graves of their fathers and grandfathers behind.

Scars tell stories and bring the unspeakable to the fore. One of these stories - or rather many of them - become palpable **in the former Turkish Cypriot quarter of Mouttalos** in Pafos. Deserted by its Turkish inhabitants who left for the north, it is today partially inhabited by Greek Cypriots, even though many of the houses remain empty or neglected. To this day the houses are owned by the refugees now living in the north - just like Turkish Cypriots in the north now live in houses owned by Greek Cypriots. With the spirit and attachment of the former owners lost and gone, the atmosphere of a living and thriving habitat has almost



disappeared. The traditional doors of Mouttalos - carved wooden doors, each of them telling the story of a family in the specific ornaments they carry - rot and decay and are replaced by soulless aluminium doors with bars that make them look like gates to prison cells. Of what once more than a third of the population of Pafos, **only very few Turkish Cypriots remain.**

The division is omnipresent and yet so very far away. More than 140 km separate Pafos on the far western coast from the divided city of Nicosia. There is no Turkish Cypriot community in Pafos, no direct links to the north except the nostalgia and longing of the former refugees - and their resentment. No. Not their resentment. Our resentment.

Yet a European Capital of Culture cannot possibly avoid the subject, cannot even dare to think it all has nothing to do with the city itself. **Pafos 2017 is willing to put the finger on one of the last open wounds of Europe,** and it will be painful and unpleasant to confront the subject for many of us - for many of the Pafians.

There are hopeful signs that even where politics fail, the people will be able to work together, to go through

creative processes together for their own sake and that of their children and grand-children. Projects like the "Open Khan" will try to revive a vitality and cultural vibrancy. Still, Pafos 2017 knows that in order to touch base with the local population we need to go much deeper into developing projects with our fellow Cypriot countrymen from the north. This could mean calling Turkish Cypriot artists in for a year of residence in the quarter of Mouttalos for example, and sending local artists to a village in the north formerly inhabited by Greek Cypriots. It could mean finding Turkish Cypriot craftsmen who still know the art of traditional door-carving in the north and inviting them to make a new door, carve a new design with teenagers from Pafos that tells the story of a new Pafos - a Pafos of how it will be in 2018 or in 20 or 50 years after being European Capital of Culture.

Pafos 2017 will have to address the subject because this is the first question asked. We do not know the answer yet. What we do know however is that the European Capital of Culture title will present us with the drive for both this and many other processes in Pafos.



Divided city

Pafos offers a unique and wide-ranging spectrum of cultural and natural monuments that span the history of human settlement on the island of Cyprus. As European Capital of Culture, Pafos wishes to share these exceptional sites with the specific groups in the entire European community, re-establishing their potential as bearers of collective memory and vessels of on-going cultural debate and synthesis. At the same time, the city aims to reawaken its dormant creative and productive forces by transforming its physical space into a series of fora for casual encounter, leisure and play, exchange, creativity and growth, embracing all cultures that shape its present and its future.

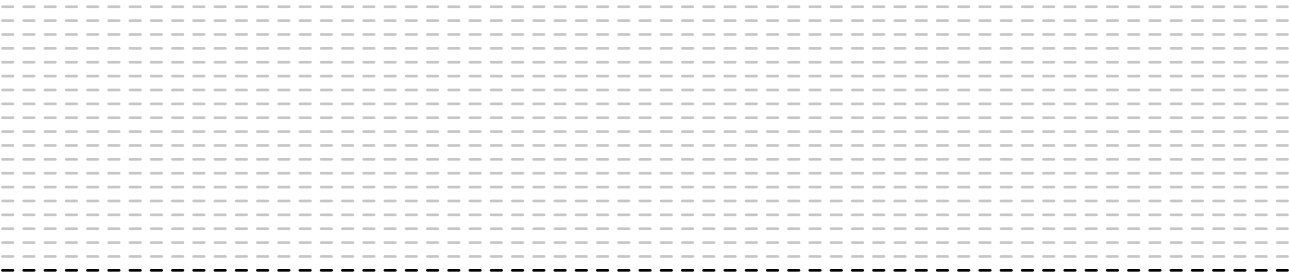
Where is Pafos?

In terms of urban structure, Pafos provides a wide field of challenges for urban and architectural reconnection. The city is split into two main locations - Ano Pafos, the upper city with administrative and residential areas of the locals and migrants - and Kato Pafos, the lower city, along the coast, hosting mainly hotels and tourists. Moreover, the city does not offer many opportunities for encounters between locals and visitors.

Ano Pafos has a relatively dense urban environment, without tall buildings, but also without public spaces for gathering or leisure, neither for adults nor for children. The leisure areas are centred in Kato Pafos, yet even these are mainly addressed to younger adults. It is here, however, where most of the city's important memories are found; sites that testify to the city's history from the Ottoman and British colonial times until today; traces of a course and a life that has enriched the city with neighbourhoods and buildings that remind us of past lifestyles, such as the Turkish Cypriot quarter of Mouttalos with the narrow winding alleys and the enclosed courtyards, evidence of a friendlier and more relaxed way of life. Or the Greek Orthodox churches, the Ottoman baths, the mosque, the neoclassical buildings that attest to the long and arduous history of Cyprus through the ages; places as witnesses, mostly invisible and usually inaccessible.

Kato Pafos has developed a peculiar architectural idiom; its primary trait is the "wall" defining the water's





edge, comprising a series of multi-storey hotels which separate the city from its waterfront. A second characteristic is the existence of introverted residential complexes, with apartments owned by foreigners (of British, Russian, or Scandinavian origin) that are organized around semi-public spaces (courtyards and pools). These spaces are used as meeting and contact venues, and have thus a genuine public character. Yet the various socializing activities enacted in these "protected" privately-owned public spaces are designed to "keep people in", disassociating visitors from the city's overall service areas, spaces of leisure and entertainment and places of contact and sightseeing. Finally, the end of the hotel wall at the harbour is transformed into a waterside area full of life, with restaurants, cafes, shopping (mostly jewellery, optical and tourist wares) that display their merchandise at the side of the pedestrian walkway, creating the atmosphere of a year-round fair.

The urban space of Pafos has been shaped by social processes relating to dominant values and cultural models of preceding decades. The decisive element for its organization is information and exchange or, in other words, flow. The centre is no longer the privileged domain of the urban community, but a functional site that hosts the movement of goods and information. The centre operates as part of a communication system; communication that is literal rather than symbolic, and of a financial rather than cultural nature.

These formulations impose new manners in the use and appropriation of space: instead of the centripetal configuration of the past, **the city is shaped by communication axes that connect discreet sites over great distances**. Pafos is currently structured additively, as a loose array of distinct places.

As the cultural function of the city centre has faded, public life has been privatized, and public spaces for gatherings and communication in the heart of the city have shrunk dramatically. The city streets and squares now respond to heavily congested traffic. Sidewalks, parks and plazas are almost non-existent. Together with the privatization of public life and the breakdown of community life, a new world has emerged, subject to the rationale of the utile, the effective and the individual. Everything that supported a sense of

community has lost its status as a privileged site of collective expression and declaration of the unity of the group, the culture and the social structure. Instead, for the sake of modern functionality, the city centre, once the "bear-it-all" of citizens, both literally and symbolically, has now been broken down into scattered yet specialized service hubs that praise utility, effectiveness and efficiency.

Prominent features of contemporary life are the explosion in the rate of exchanges and the speed in the consumption of objects and lifestyles, activities and leisure. This ephemerality and instability are not attributes merely of fashion and materialism but also of established practices and values. And yet everyone seeks some stability and security, which can be achieved through **the re-introduction and re-acquaintance with principles such as authenticity**, the sense of place and heritage, ideals that stem from nature and the past through a selective and critical process.

The urgent request that **urban space be "returned" to its citizens and visitors** can be met with extensive urban redesign and restoration projects; pedestrian precincts and landscaped plazas can become public spaces that invite people together and restore civic life. Revealing the hidden and inaccessible monuments will firstly guarantee the continuation of their existence, but, most importantly, enrich the genius loci and reinforce the sense of place, history and heritage. **Learning about the city**, its numerous sites and buildings, will strengthen both the urban and cultural identity of Pafos as well as the locals' and visitors' relationship with it.

Envisioning Pafos

Two cities, two centres, two societies, two urban landscapes, many lifestyles. And an urban culture that is dissected between the global and the functional on the one hand which suppress the symbolic, the local and the historic on the other.

The challenge and the vision: **the two cities must be joined**, flowing into one another, making the best use of their shared advantages and eliminating, as much as possible, their drawbacks. The urban space, and with it, the urban culture, have to be re-structured in



order to integrate the functional with the symbolic, the local dimension with the global. Understandably, it is a tough call; yet the title of the European Capital of Culture can offer Pafos the hope of achieving it.

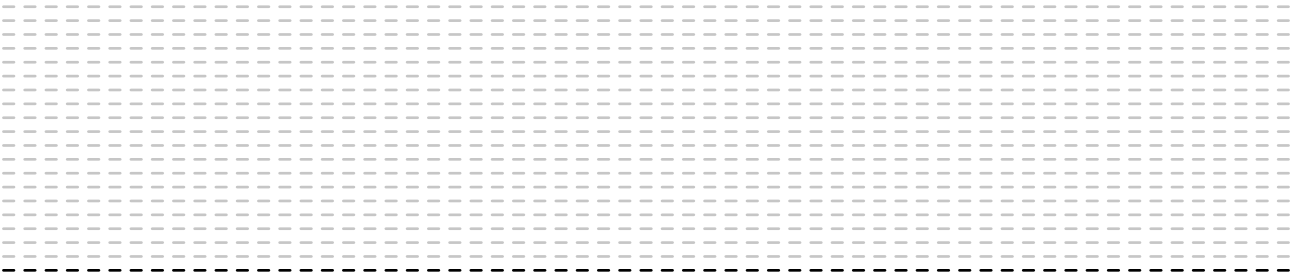
Ano Pafos and, in particular, its centre, have to be re-appropriated in a new format. Its historic buildings can be restored and host a series of not only productive and educational activities, but also social occasions. Spaces for rest, leisure and cultural events are urgently needed. **The centre** must not be restricted to offering administrative services and consumer goods; it **must be transformed into a space for recreation and creativity**, for formal and informal gatherings, for observing the street; a space where Baudelaire's flâneur alternates with the actor and the spectator at the city's restaurants and tavernas, cafés and kafeneia, plazas and plateies, where both corporeal and spiritual refreshments will be available.

Spaces that are connected to the city's past but have not been linked to consumption, and are therefore neglected and downgraded, can be re-configured and used for cultural and leisure activities. Pedestrian precincts, urban squares, green corners can be redesigned and put to use as public spaces for social interaction, communication, play, or reverie. Pafos must re-claim open spaces for happenings and festivals, for children's play, for adults' sports and games, for migrants' feasts, for everyone's daydreaming.

Kato Pafos, conversely, **must regain its contact with the sea**, and be supported by cultural activities and spaces. **A new pier**, bringing people closer to the water, would be an idea of re-connecting the urban space with its natural environment. It would offer a view towards the city instead of simply from the city. Its uses could be mostly recreational - strolling, fishing, an outdoor cinema, refreshment stands and dining



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facilities, exhibition and performance spaces. A pier can attract tourists and locals alike, act as a bridge between the urban and the natural landscape, and provide Pafos with contemporary cultural spaces of high quality.

Then again, **the archaeological heritage** cannot be overlooked. The location of the Pafos District Archaeological Museum in Ano Pafos, away from the actual archaeological sites and hard to access, has created a physical split between the space and the artefacts. Again, it is an issue of re-connection; a new Archaeological Museum within walking distance of the archaeological park would enhance the character and importance of the place, create a new cultural pole and, through both conventional display and new interactive media, project the history of Pafos and Cyprus more effectively. Re-articulating all archaeological sites in a coherent whole, through paths and exhibition kiosks, would draw a much clearer picture of the city's rich history from antiquity through the Roman, Byzantine, Ottoman and British colonial eras to today.

The Open-Air Factory is a format that can make this space visible - with its drawbacks and with the visions for the future. It will break up the habits of perception and settling in the stagnating attitude to say: "It has always been like that. What is wrong about it?" Temporary installations and structures can make visions become tangible and stimulate public discussion and involvement - so that people will be able to influence their environment actively and co-create their city.

Challenging Pafos

The history of every city is tangibly crystallized in its "built" history. It is this heritage that must be exposed, made the most of, and be freely offered to the citizens. It is only through its everyday use that the past is actively linked to the present and the future. This strong connection fortifies the identity of a community and firmly positions its local culture within a global context.

Globalization has inevitably infiltrated Cypriot society, generating the uneasy feeling that global culture causes a depreciation of the cultural attributes that

have shaped the great civilizations of the past. But is it necessary for a culture to surrender its distinctive characteristics in order to be up-to-date with contemporary conditions? This is simultaneously a contradiction and a challenge: a nation must ground itself in the past and project its intellectual and cultural identity whilst, at the same time, partake of international scientific, technological and political rationalism in order to participate in contemporary culture.

Local or national civilizations have to evolve as localized expressions of a globalized culture. The survival of any genuine civilization in the future will eventually depend on its ability **to generate active forms of local cultures, taking international influences into account.** The "built" history and the concept of re-use will have an essential part in this process of assimilation and compilation.

It is this **articulation of the local and the global** that Pafos aims to explore, debate, and possibly realize through the programme of the European Capital of Culture. It is an opportunity for our city to introduce and incorporate its local presence and culture in the European family, within the wider European identity; an occasion to reconcile elements from different cultures, showcasing their similarities and contradictions. Last, but not least, it is also a chance to give the city back to its people, be they Cypriots or migrants, seasonal or permanent residents; to include everyone in its social fabric and culture, celebrating unity and respecting difference.



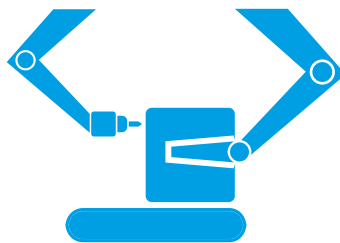
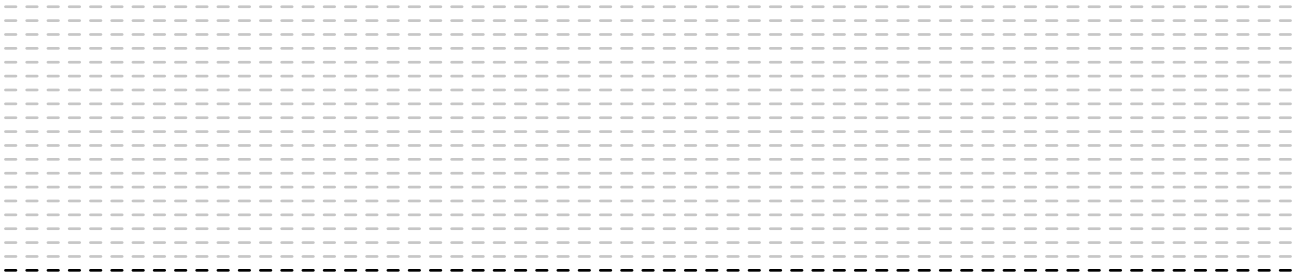
“Last, but not least, it is also a chance to give the city back to its people, be they Cypriots or migrants, seasonal or permanent residents; to include everyone in its social fabric and culture, celebrating unity and respecting difference.”





08. City and Citizens





CITY AND CITIZENS





It is estimated that of the 77.800 people living in Pafos, about 30% are non-Cypriots, the majority of whom are migrants from countries of the former Soviet Union.

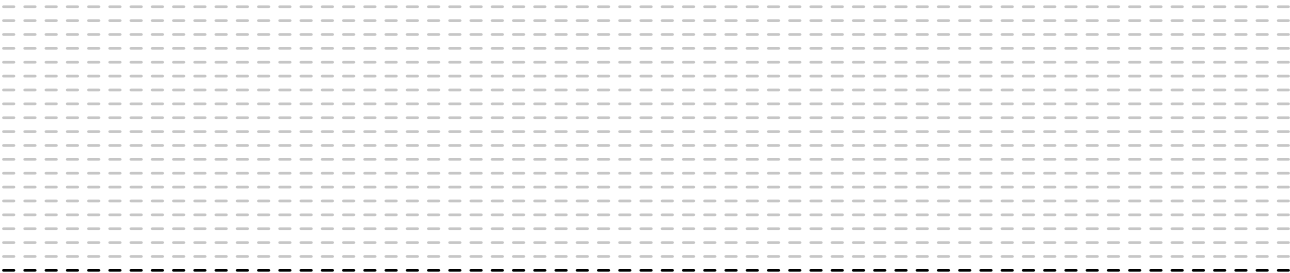
Some of the rest are British residents, mostly retirees enjoying the year-round mild climate of the Pafian coast. There is a considerable number of rich Russian residents whose purchases of property in Pafos even prevented the market from collapsing during the recent worldwide crisis of the financial markets. The Turkish Cypriots who used to live in Pafos have been largely replaced by Greek Cypriots displaced from the territories in the northern part of the island, who came to Pafos in the aftermath of the invasion. Migration numbers all over the island have risen considerably after Cyprus joined the EU in 2004. Migrants from Bulgaria, Romania and Poland are among the largest communities. Asylum seekers' numbers exploded from a few hundreds a year before EU-membership to 10.000 a year, and now stand at an average of around 5.000 a year. In addition, there are about 40.000 to 50.000 illegal aliens living in the Republic of Cyprus. How many of these live in Pafos is hard to tell. They mainly enter the country through the occupied

northern part of the island and then cross the ceasefire line. These numbers are topped by over 700.000 tourists visiting Pafos every year.

The development of Pafos following the 1974 invasion has been based mainly on the tourist industry. As a result, two distinct areas were shaped that constitute an acute separation of the city with a great influence on the separation of the communities between locals, migrants and visitors.

Ano Pafos, perched on the top of the hill, in modern times has always been the administrative and service centre and the urban commercial core of the city, its urban fabric enriched with museums, educational buildings, a theatre, cinemas and lecture halls, and tightened with several residential areas, mostly Cypriots' and migrants'.

Kato Pafos, spreading in a linear fashion along the waterfront, has surrendered unconditionally to tourism, with hotels, residential complexes for permanent or seasonal occupation alongside services for leisure, dining and tourist commerce.



Those born and bred in Pafos reside in their own neighbourhoods within the city proper or in the suburbs or surrounding villages, and have developed a very different lifestyle. Their everyday life takes place in spaces and times other than those of the migrants and the visitors, and seldom coincides apart from weekends. Their network of relationships includes relatives and friends, almost always themselves locals. Even in their leisure time, they frequent places and businesses that they believe are "not touristy", staying away from places visited by foreigners.

Their life is split between their workplace, their home, and their car which they use to move from one to the

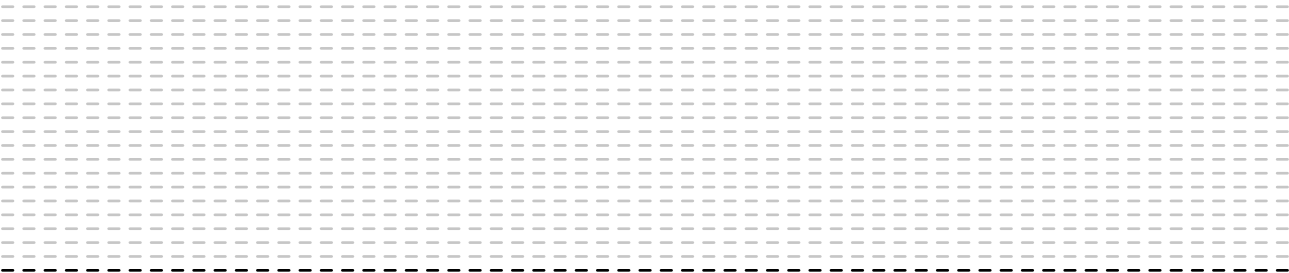
other. Hospitable but introverted, they welcome foreign visitors as long as they keep to their separate path. Their children have many friends from school and family which they meet at cafes and private homes, since there are few playgrounds and not well-maintained. They hardly ever use public transportation, which mainly serves tourists and migrants.

Economic migrants concentrate in neighbourhoods with older and, therefore, cheaper housing stock. Here, they establish their unique ways of community life. These neighbourhoods become the sites of articulation and transition between two worlds: the one they are entering and the one left behind; classrooms where



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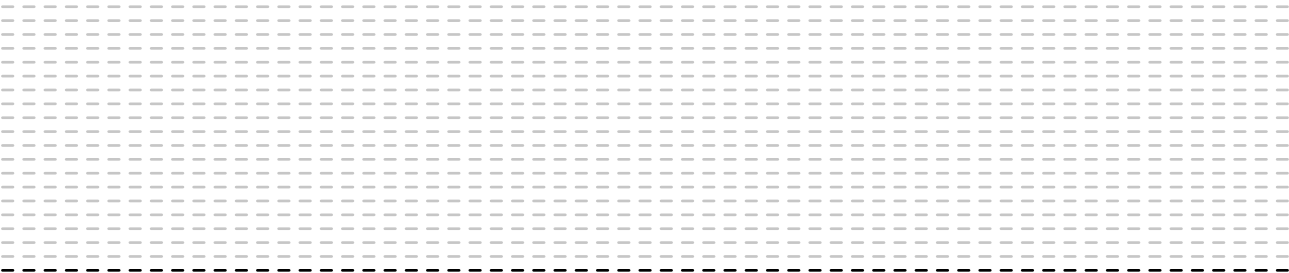
they are instructed in the ways of this "new world" and reservatories where the culture of their place of origin is kept alive. A specialized commercial area also develops in these areas, catering to the migrants' everyday habits.

Nevertheless, these people are not helped through the establishment of communal support structures. There are no areas or activities enabling socialization, i.e. organized solidarity networks, cultural or sports groups, native language courses, or media centres. These populations need such places and institutions in order to integrate gradually and successfully into a new way of living, thinking and working that they are not familiar with.

The "tourist and retirement migrants" (British, Russian, or Scandinavian) concentrate in Kato Pafos and the surrounding villages, residing in housing complexes that look inwards onto pools or extensive gardens. Their communities are almost autonomous, like miniature neighbourhoods or towns sprouting up within the urban and rural fabric of the district of Pafos, but without co-existing with, supporting and even mingling with the already-established.

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European Dimension since many countries of the European Union face these radical changes in their social structures. How to keep up traditions, identity, and awareness about your own roots on the one hand - and tolerance, openness and hospitality on the other in the field of tension between tourism and migration?

On top of this situation and in terms of communities, the island has a painful dividing line between the main traditional communities of the island – between the Greek and Turkish Cypriots. Considering this, **special programmes must strive to overcome barriers**. Pafos 2017 will place an effort into establishing multi-communal performing groups to help bring closer the communities by being creative through human and social dimensions: possible examples include choirs, dancers and musicians bringing together members of all communities from both sides of the divide in order to co-create projects. Successful groups could also collaborate with other European and Middle Eastern bi-communal groups.

In this effort, a **"grassroots approach" in mobilizing and inspiring local citizens** to engage in culture, is considered vital to the Capital of Culture programme.

The promotion of the active participation of art institutions and colleges as well as ecological non-governmental organizations both in the city and its surrounding region including Galleries, the Cyprus College of Art, E.KA.TE., the Cyprus Chamber of Fine Arts (Pafos branch) and others is essential. Pafos 2017 strongly supports best-practice examples of initiatives covering a broad spectrum of cultural collaborations.

One very important point where all groups converge and have to collaborate are the schools. Hence, emphasis must be given to attracting children and young people to participate in projects like "The Big Mosaic", or "Routes Cinematic Roots", bringing the pulse of the Capital of Culture into more neglected and underprivileged parts of town. The whole concept of the Open-Air Factory is designed to reduce boundaries among the city's communities so that their members can attend artistic performances, and is especially intended to bring the arts and performances to where the people are or usually go rather than expecting the people to seek out and attend specific events.

There can be no doubt that Pafos will have to make a huge effort into having the population mix and mingle and perceive the city as the common habitat that each and every one of us shares with many different nationalities and social groups. Of course, it is always important to show the people how the **Capital of Culture will have a direct and lasting impact on their lives**. Opening up new spaces on the waterfront and opening the waterfront toward the city will be infrastructural projects to support the impression of immediate and palpable change (see chapter on urban development and infrastructure). The importance of urban development putting an emphasis on creating spaces for social gatherings, for leisure and for "dwelling" within the public urban space is obvious and one of the long-term challenges for Pafos. **Likewise the revival and integration of neglected parts of town** like the former Turkish Cypriot quarter of Mouttalos with its commanding beautiful views of the surrounding beaches and settlements and the mosque restored and re-opened to the public will be important elements in helping communities **relate to the long multi-cultural history of Pafos**.





CHILDREN AND YOUTH

Compared to other European countries, homelessness and social exclusion as phenomena have not been social features of Cyprus, either in the past (including the events of 1974) or the present. Reasons are positive economic developments and active employment policies, comprehensive housing policies with a tradition to place a high value on housing and accommodation, and a strong engagement in land and housing investment as well as a strong desire to acquire a good quality of life. The predominant reason is the strong Cypriot social economy itself, with a steadfast commitment to social cohesion and protection of the social system. Social welfare voluntary organizations actively engage in the social sphere for the achievement of particular welfare goals, and are recognized as major providers in almost every field of social welfare in Cyprus. Yet, the most important reason is that Cyprus has a deep-rooted culture of strong values and norms (religious and not) and **strong informal networks of family and community**. All of the reasons just mentioned positively influence the youth, even though the last two have ensured, at least in very recent years, the protection, health and progressive development of children and young people in Cyprus.

Throughout the turbulent years of its history, having lived with foes and friends, the Cypriot society learned to function within closed community networks which gradually developed strong social ties within and between them. Before Cyprus' independence, the community and the family had a major role in social welfare provision, because there was no governmental entity to develop a formal social policy framework. Communities had therefore developed capacities to address their social needs, without depending on public operators or organizations. Family bonds strengthened and extended to provide emotional, mental and financial support to every family member. After the events of 1974 and during the turbulent years to ensure the survival of the Cypriot society, these ties were greatly enhanced. Even now, as the 2004 Cyprobarometer showed, 88% of the population stated that their life is founded on strong family values; and the concept of "blood is thicker than water" is still deeply embedded in our Cypriot psyche.



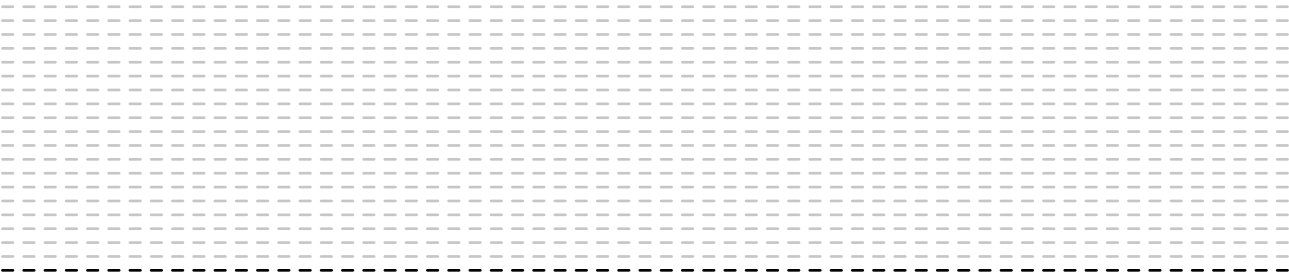
In recent years though, major events occurred that altered these social and family relationships. Our recent EU-membership allowed an easier flow of goods and exchanges of services that boosted our economy and provided numerous educational and employment opportunities in Cyprus for young people. It also brought massive influxes of Cypriot emigrants, foreign residents and migrants from all over Europe, America, Asia, Africa and Oceania.

Prosperity combined with a relatively low cost of living resulted in a better quality of life and a good socio-economic standing for all people living in Cyprus in general. In 2009, the number of births increased to 9,600, giving a crude birth rate of 12 per thousand, one of the highest in the EU. The proportion of senior

citizens aged 65 and over is among the lowest (estimated around 13%), while at the same time the population of children below 15 is among the highest (estimated around 17%). Furthermore, the concentration of foreign migrants in the younger working ages (15-44) and in children (0-14) is highly accentuated (60% and 16% respectively of a total population of 65.000) in 2004. In recent years, the same groups continue to display the same trends; however, on a district level, not much is being done to support these groups.

Statistics show that EU membership, open-trading, globalization, new policies on international migration and increased touristic waves have all brought mixed blessings to Cyprus. On the one hand, they induced an unprecedented economic prosperity and population





rejuvenation and growth, but on the other, they resulted in the uncontrolled growth of our urban centres and the desolation of the countryside and our rural communities. From one point of view, they encouraged an increase in the number of children born, but from another, they induced a breakdown of family relationships. Respectively, they promoted a society of all ages, multiculturalism and multiethnicity, yet without any reference point or guidelines, they also caused dysfunctional social relationships among groups of different ages, ethnicities, religions, cultures and in general, different ways of living. Furthermore, in recent years and due to the global economic crisis, unemployment and poverty have increased dramatically, something which has made these social and spatial patterns much more pronounced.

Children and young people are the most affected, particularly so in the Pafos District, since the latter exhibits these patterns at a greater intensity than the other districts of Cyprus. Unfortunately, so far there is generally little scientifically-documented research about children and youth available in Cyprus in order to help us provide solutions to these problems. This is mainly due to the fact that academic institutions and,

consequently, academic research in general are quite recent in Cyprus. In fact, the UN Refugee Agency has urged the collection of more data on the life and development of children and young people on the island. However, some response to the call for more awareness regarding children's and young people's health, integration into society, involvement in the cultural and socio-economic scenes, development and beyond-school education has been given by private and governmental initiatives and specially-designed programmes set up with and by the European Union over the past years.

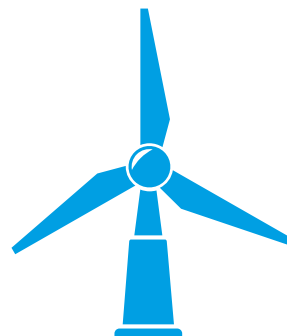
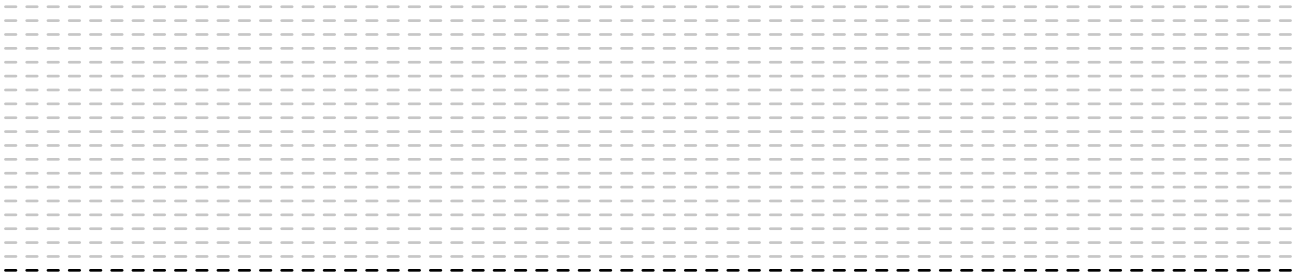
Private initiatives include, for example, the International Children's Film Festival of Cyprus, a non-profit association that has been focusing on cinema and its role in the lives of children and young people. The festival combines films and education in a programme for children, teachers and parents. Another example is Culture in Action, a non-profit organization which organizes a cinematography summer camp named "Crossroads II" for Greek Cypriots and Turkish Cypriots.





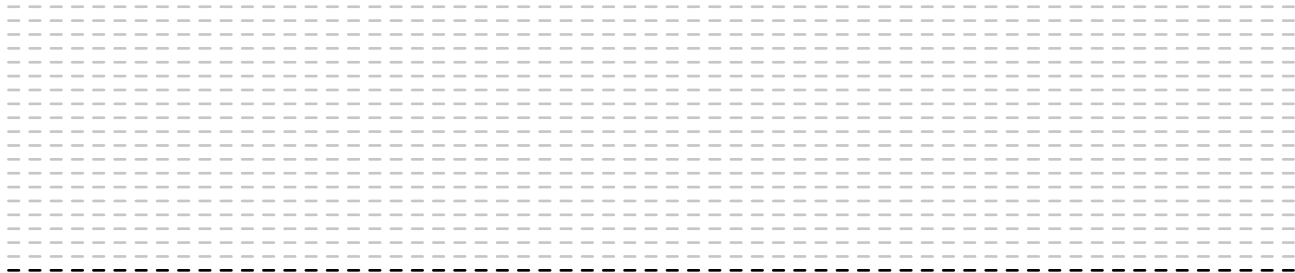
09. Programme





PROGRAMME





Through the **three main production lines of "Myth and Religion", "World Travellers", and "Stages of the Future"**, Pafos 2017 brings culture right into the city by setting the action out in the open! The city's attractive outdoor spaces, from church squares to mosque courtyards, from entrance gates to roof tops, from the unique archaeological sites to the oriental Turkish Cypriot quarter of Mouttalos, and from the waterfront to the atmospheric surrounding highlands, offer varied representative settings upon which human creativity has thrived and led to the development of local culture and civilization. For thousands of years in this part of the world, the passion for culture has been acted out in the open - from ancient Egyptian Thanksgiving Dancing for good harvests to River Games on the Nile, from Hellenistic philosophical argumentation and the oratory of public speakers at the Agora to the Olympic Games, from Cretan acrobatic bull-leaping to Turkish Jereed equestrian games, from Middle Eastern ancient markets and food fairs to drama performances at ancient Greek and Roman theatres in Cyprus and surrounding countries - all have been taking action under the Eastern Mediterranean skies. The direct bond with the natural environment has been so strong that creating out in the open became a fundamental need and, by default, a Way of Life synonymous with culture and civilization. Moreover, and especially in theatre, the landscape became an actual part of the backdrop and was taken as part of the artwork itself.

Following up and capitalizing on this ancient trend, Pafos 2017 sets up a contemporary Open-Air Factory with its cultural machinery installed outdoors. Nature's tremendous inspiration, Pafos' rich cultural heritage, and the willing energy of the city and its citizens, are the main power stations fuelling the Open-Air Factory. The energy generated is then fed directly into the three

production lines of culture, activating and bringing to life creative concept-driven events with relevant supporting open-air infrastructure.

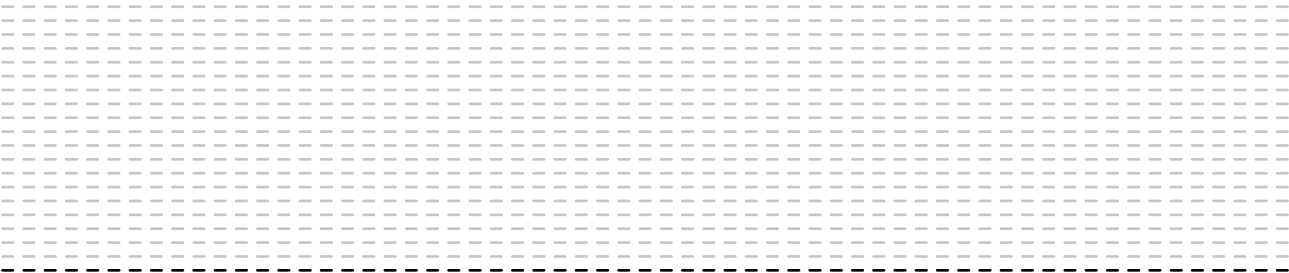
Energizing the production lines **mobilizes European and Eastern Mediterranean** artists engaged in residency and exchange programmes to lead open-air cultural workshops very close to and accessible to the public. Together with the support of cultural operators, the momentum generated prompts and inspires the local citizens to set the production lines of culture in motion!

Linking Continents brings in an array of **multi-cultural projects**, residencies and exchange programmes **fostering and promoting direct collaboration among local, Western and Eastern European and Middle Eastern artists, environmentalists and cultural operators**. The representative projects in the three production lines highlight the creative synergies engaging a broad spectrum of the local community including Turkish Cypriots, especially those who once lived in Pafos and relocated as refugees in the north, youngsters and students of various age groups, the elderly, ethnic minorities and new migrants as well as tourists and foreign residents.

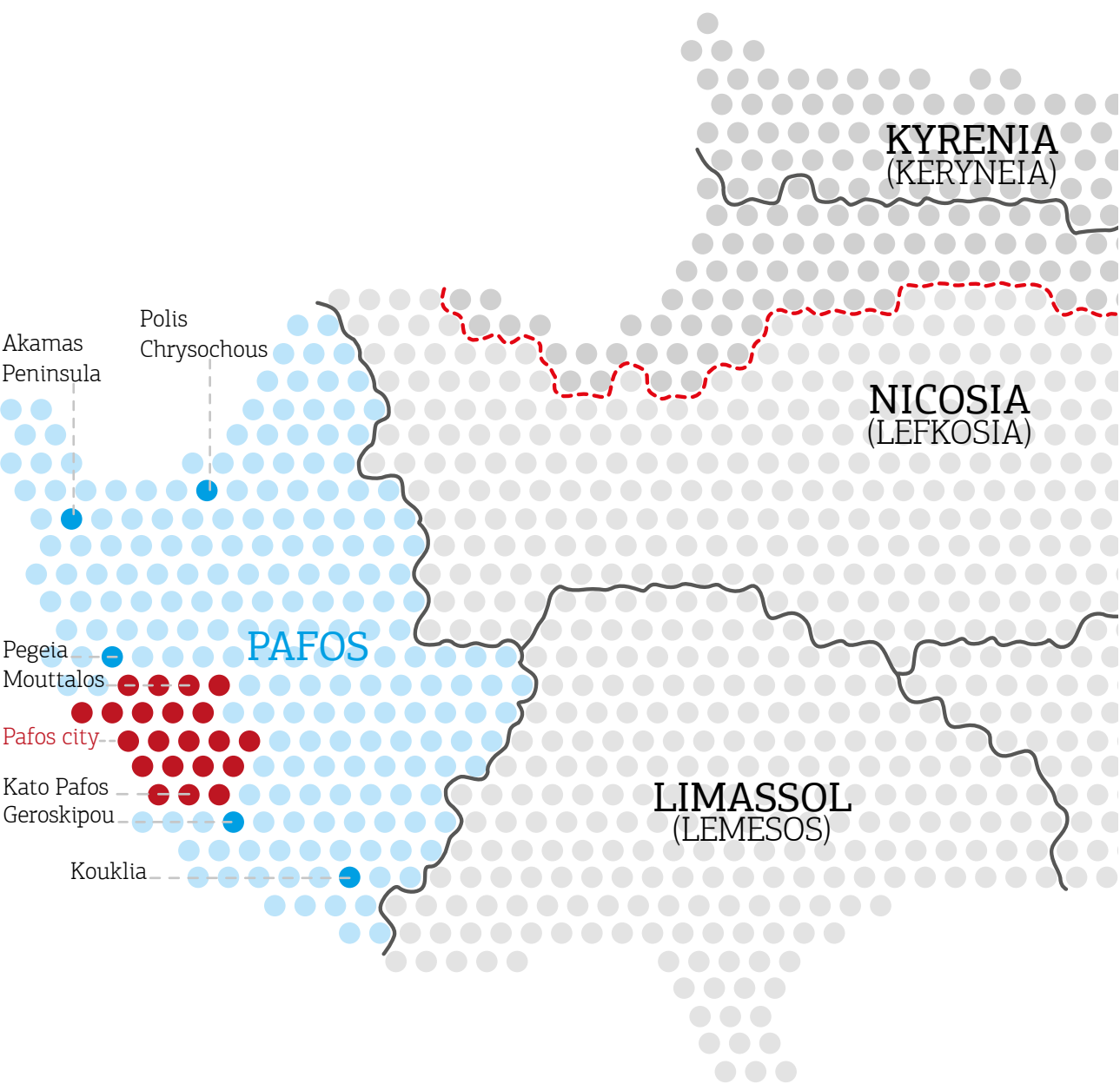
Utilizing Pafos' potential as a **pivot among three continents**, the principal goal is to provide a **transcontinental platform** upon which European and Middle Eastern artists can get together to co-create with a broader perspective beyond pre-conceived boundaries.

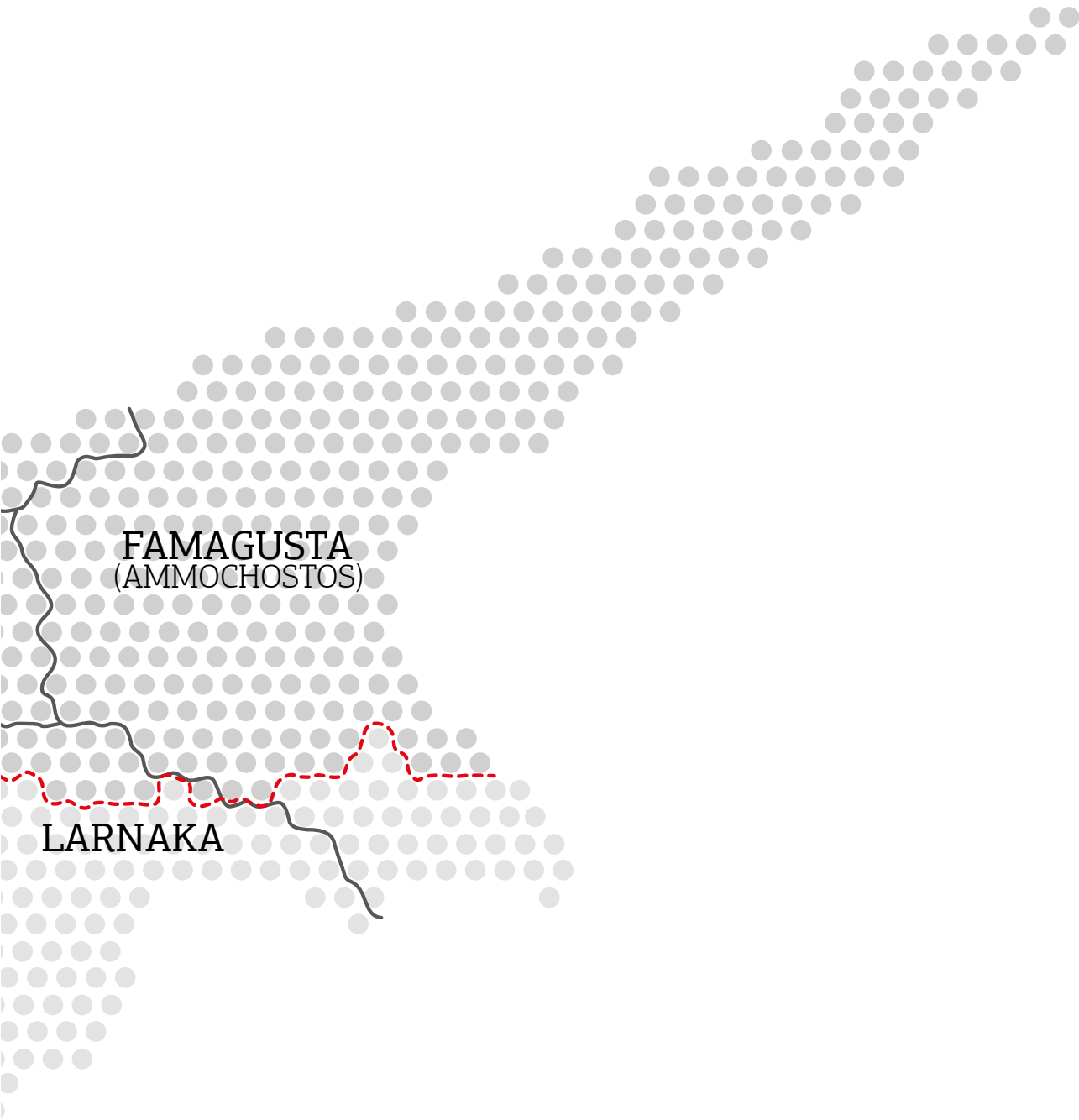
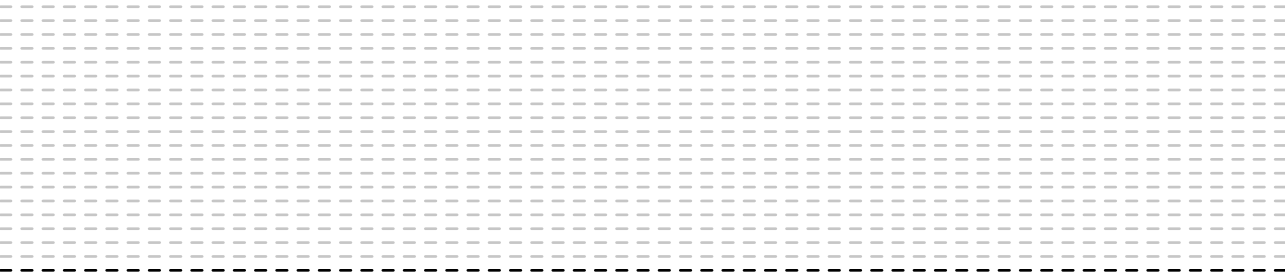
However, operating in this part of the world can be both exciting and unpredictable. The volatile socio-political developments often determined by

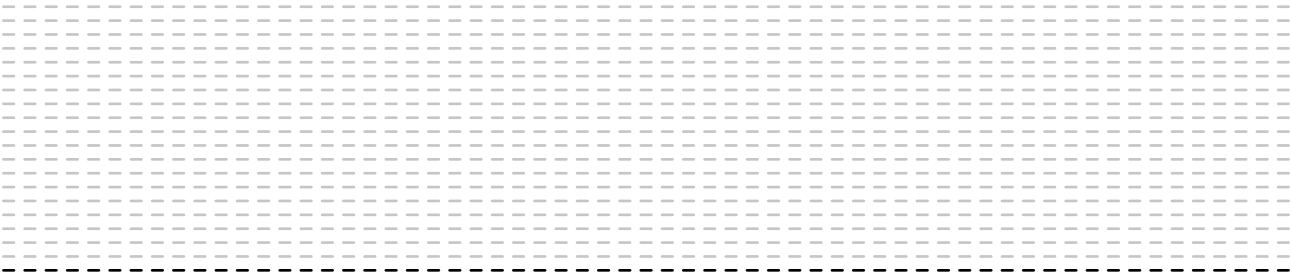
"Linking Continents encourages the crossover and experimentation of new forms of collaborations beyond the transnational level, realizing a new sense of globality that redefines our European cultural identity."



THE DISTRICTS OF CYPRUS





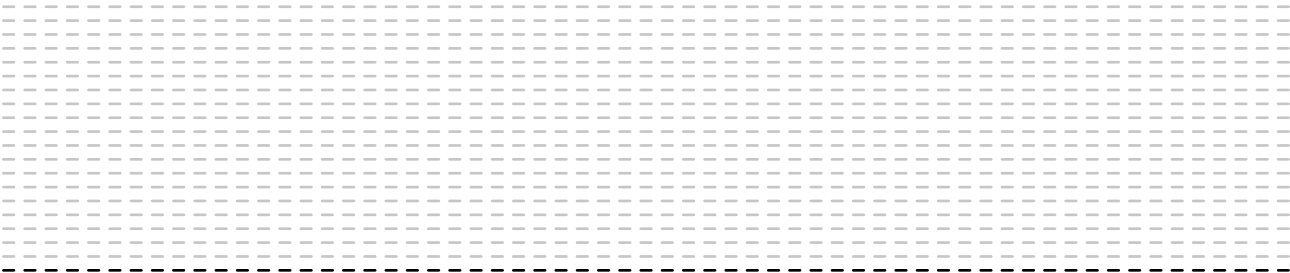


geopolitical strategic interests in the region can have a devastating effect on the regional partnerships that determine and support the programme of events. The recent aftermath of developments in the Middle East on Marseilles - Provence 2013 has led Pafos 2017 to take this risk factor into consideration and **plan with foresight, flexibility and back-up mechanisms**. The Open-Air Factory, together with the diverse array of pre-informed partners, **provides the flexibility and resourcefulness necessary** to deal and adapt effectively to sudden unexpected developments in the

region. Additionally, we seek to develop projects with the other bidding cities in Cyprus.

Linking Continents encourages the crossover and experimentation of new forms of collaborations beyond the transnational level, realizing a new sense of globality that redefines our European cultural identity.



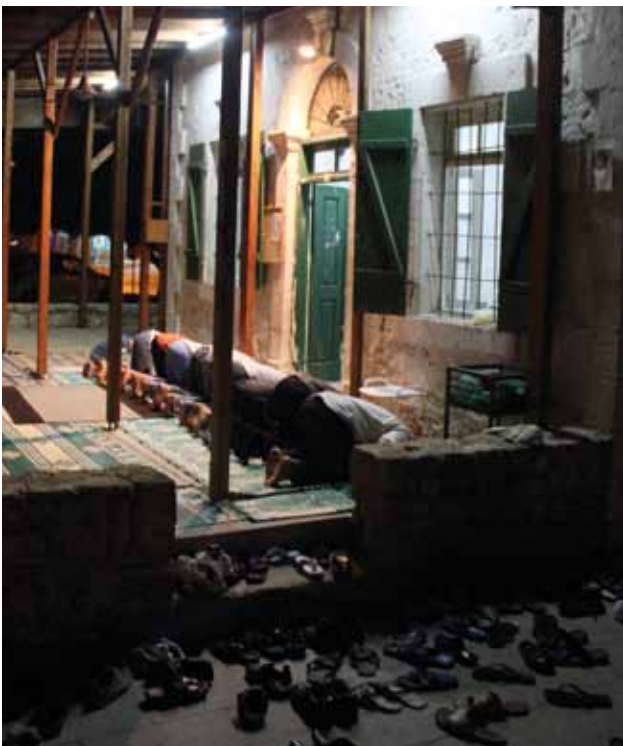


Myth and Religion

Born out of the extra-marital affair between Aphrodite, the goddess of love, and Ares, the god of war, mythical Eros is a creation of polar contrasts - seemingly contrary forces - interconnected and interdependent in the natural world and giving rise to each other in turn.

Myth and religion, indelibly etched on Pafos' cultural heritage, highlight the creative Dimension of "falling in love" - an inspired condition, a heightened state of mind, an expansion of consciousness - a force so imaginative and inventive, that has catalyzed tremendous creativity with endless manifestations throughout the ages.

Beauty, joy, divinity, mysticism are the main strings weaving the stories and legends that began and evolved in Pafos and which now both locals and Europeans perceive as an integral part of their culture. Man's never-ending obsession with "falling in love" has made Aphrodite and her offspring Eros Pafos' greatest gift to Europe.



Project samples

1. THE CULT OF BEAUTY

Linking Continents through Visual Arts

The city of the goddess Aphrodite announces two visual arts competitions under the title "The Cult of Beauty".

A. A photographic competition illustrating snapshots of moments of beauty in everyday life appreciating what surrounds us. It prompts and inspires local and European citizens to engage creatively in photography, a vocation which is very popular not only among professionals but also among amateur citizens of diverse backgrounds. Members of local ethnic communities will be explicitly invited to join and contribute with their way of perceiving beauty and joy in their new "home".

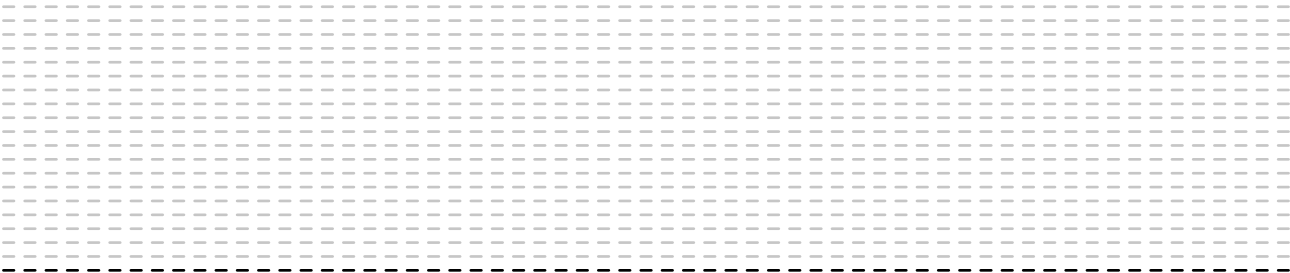
B. An Art Competition expressing "The Cult of Beauty", extending from the ancient past to the present and "predicting" the future evolution of beauty. European art academies are also invited to participate (faculty and students). Amateurs and professionals participate in expressing beautiful moments as well as their vision of the future course of aesthetics.

The Open-Air Factory sets up outdoor projections of selected works on large building-surfaces throughout the city, making these readily accessible to all locals and visitors.

Three prizes in each competition (3.000, 2.000 and 1.000 euros each) will be awarded following the recommendation of a five-member jury (three members from other European countries and two Cypriot members).

Open-Air Factory

Raw Material: Aphrodite's mythical beauty - imagination - inspiration - spontaneity - participation - creativity - joy - gifts of life - extraordinary moments - aspiration - celebration of Europe. Urban ugliness - feelings of suffocation - created unattractive structures on the waterfront blocking the city from the sea - waste dumping in the city and the beautiful countryside.



Production Units: Pafians of all ethnic backgrounds - foreign residents - Greek and Turkish Cypriots - Europeans - Israelis - Arab Palestinians - artists and photographers both professional and amateur - art and photography students. Greek and Turkish Cypriot cultural operators including E.KA.TE. (The Cyprus Chamber of Fine Arts) - EMAA (European-Mediterranean Art Association) - Home for Cooperation - C.P.S. (Cyprus Photographic Society) - F.I.A.P. (Fédération Internationale de l'Art Photographique). Art Academies from all over Europe. Israeli and Arab Palestinian institutions and NGOs include the Israel Museum - Jerusalem, Ein Harod Museum, Museum on the Seam, Al Ma'mal Foundation, and Umm el-Fahem Art Gallery.

Product: Heightened enthusiasm for creativity in our everydayness - experience and marvel the diversity of European aesthetics and oriental influences through large outdoor projections of creations at areas commonly visited and enjoyed by all citizens - celebrating and learning from one another's culture while highlighting our common quest for beauty - proactive response to man-made ugliness in the city and the surrounding countryside.

Production Area: Projections on buildings and structures as well as transparent holo screens throughout the city.

Production Period: Summer 2017

Production Cost: € 68.000 (€ 34.000 for photo competition & € 34.000 for art competition)

2. APHRODITE'S KITCHEN

Linking Continents through Culinary Adventures

Being able to use **food as a catalyst to aid the process of intercultural communication** is a way of bringing out the best of each culture and building a platform for unity and dialogue.

Food has been used for centuries to promote friendship and goodwill among people. Through an offering of something delicious, positive feelings can be channeled, promoted or expressed. Communication through the sharing of food is a common language, a bonding beyond words. The most immediate way to experience cultural diversity is through the food we eat.

The cuisine of the island that gave birth to Aphrodite is filled with flavours that turn on the senses! Through an established residency programme, top guest chefs from various European countries join forces with local leading chefs in creating innovative Euro-fusion barbecue menus. The Open-Air Factory provides the required outdoor barbecue facilities and relevant street signage, leading the public to witness the extraordinary barbecue creations prepared and cooked in the courtyard of the Palia Elektriki Cultural Centre restaurant.

The conceived menus blend the tastes and cultures of participating countries from the four corners of Europe, thus highlighting European cultural diversity. They will run for two days in the presence of guest chefs, and will continue to be served for the remainder of the year. Participating chefs come from France, Italy, Spain, Denmark and Hungary. The project starts in October 2012 with a French chef, and continues with a different guest chef from the aforementioned countries every year, culminating in 2017 with chefs from all five countries visiting Cyprus at the same time.

Open-Air Factory

Raw Material: Aphrodite's sensuality - the myth surrounding her - fusion gastronomy - culinary cultures of Cyprus and Europe.

Production Units: Established European chefs in collaboration with local counterparts - Cypriot and





European NGOs such as "Gasteraea" and the Slowfood Organization of Italy collaborate in promoting residencies of leading European chefs bringing with them their talent and expertise in creating fusion menus.

Product: Inspiration to create Euro-fusion delights. The blending of diverse culinary techniques of Europe with the barbecue traditions of the Eastern Mediterranean - citizens, visitors and foreign residents learn by attending the live demonstrations, taking home with them the newly-acquired knowledge passed on by the masters - curiosity and an open mindset to experience various European customs and traditions and explore how our own blend with theirs, thus highlighting a common European identity.

Production Area: The open-air courtyard of the restaurant at the Palia Elektriiki Cultural Centre. Other similar open-air locations in the city can be added at a later stage.

Production Period: Annual - Autumn 2012 and Summers 2013-2017

Production Cost: € 96.000

3. THE BIG MOSAIC

Linking Continents by re-assembling Cultural and Social Mosaics

The project, which refers directly to the famous Roman-period mosaics, is inspired by the idea that Pafos has always been an open society, accepting and absorbing external influences, without losing its identity at the same time. These influences are incorporated like individual pieces of a unified picture. Its aim is to **energize Youth organizations** that are active in Pafos, **schools** as well as **young people** whose families live in the northern part of the island but originally come from the area, by bringing together fragments from different social, age, cultural and national groups living in Pafos and creating, with these, an independent structured show. As a parallel endeavour, **Greek and Turkish Cypriot youths** will try to reconstruct a historically- and geographically-unified Pafos from a time when the nationalistic conflict was either nonexistent or not strong enough to affect ordinary life. Like individual pieces, artfully and cohesively arranged in shaping a beautiful large mosaic, fragments from different social, age, cultural and national groups living in Pafos will function as pieces of the mosaic that can take any form: pictures,



text, recorded sounds and voices, photographs, video or ready-made objects.

In weaving these fragments into a whole, the **young creators will re-address the origins of their culture** and discover that often the apparently disparate present forms have much more in common as we move back in time. Many of the stories, heroes, folk songs and fairy tales are common to many European people. There have always been profound interactions in the formation of culture, myths, religious rituals and artistic practices. The Roman period mosaics in Kato Pafos are a point in case. The whole project will aim to substitute the myth of conflict with a narrative of interactive creativity.

Under the guidance of professionals and teachers, groups of young people in Pafos are given the task to collect the above media. Traditional means such as drawings and written text or readily-available contemporary technology such as cameras, mp3 recorders or scanners etc. can be employed.

Examples can include:

- Quotations and/or sayings from older generations.
- Old pictures from the places that older people or new cultural groups came from, be it a small village in Pafos or the part of the island under occupation or a third country.
- Songs, tunes, lullabies that tend to be lost, through

recordings of various individuals as made by the young participants.

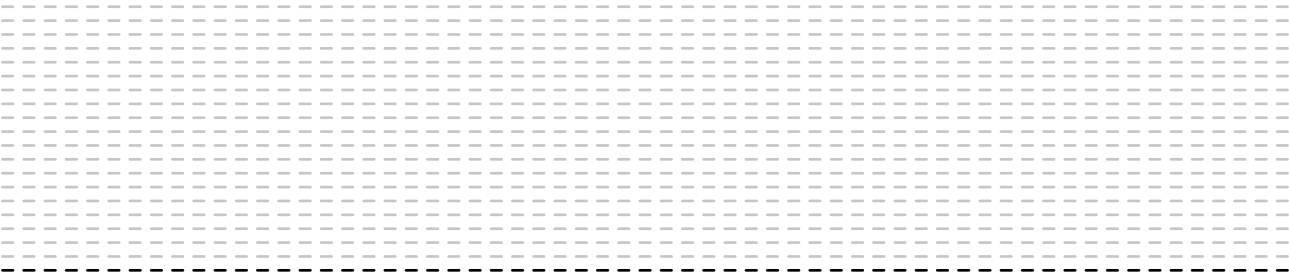
- Videos or photographs of people cooking, playing, dancing etc in a traditional manner.
- Verbal or written responses to Pafos.
- Any object, old document or sign that has a cultural significance.

Once these are collected, they are edited and put into a structure with the help of visual artists, teachers and technicians, with the aim of being presented in a public space. The outcome of the presentation should be determined by the young people. Annual presentations set up and sustained by the Open-Air Factory in neglected and run-down areas such as the Turkish Cypriot quarter of Mouttalos or the surrounding Turkish Cypriot villages will reawaken the once vibrant co-creative spirit and help restore the area's former cultural diversity.

It would be beneficial to have a twin project with a similar location elsewhere in Europe where similar conditions apply. Places where Cypriot migrants live, such as the UK, could be very appropriate, because this will highlight the similarities of historical experiences among people.

On a bi-communal level, the "Open Khan" is instrumental in inviting Turkish-Cypriot refugees whose families had once lived in and around Pafos to participate in this





project (during the summer holiday when schools are closed). Collaborations between Greek Cypriot and Turkish Cypriot Youth can promote creative synergies between the younger generations of both communities in conflict, and help build trust and mutual understanding.

Open-Air Factory

Raw Materials: The history and multiculturalism of Pafos - interaction with Greece, Turkey, Europe, the Middle East and the legacy of the colonial rule - bi-communal conflict and its influence on religion, language, economy and the military - distorted different perspectives and augmented by the official discourse of the established ideologies.

Production Units: Primarily young people from looking into/researching their own cultures and those from different groups - teachers, supervisors, coordinators - Greek Cypriot and Turkish Cypriot young communities - the new Pafos social groups: third country migrants, EU workers, retired foreign residents - the Pafos-based House for the Arts and Letters - Turkish Cypriot NGO's EMAA (Eastern Mediterranean Artists Association), M.P.C (Mediterranean Policy Centre), HASDER (Folk Arts foundation) - Home for Cooperation (bi-communal NGO) – Scotland-based Arts and Theatre Trust Fife. Collaborations with other European and Middle Eastern institutions, particularly from cities with similar problems of sectarianism, divisions or multiculturalism such as Glasgow, Belfast, Brussels, Sarajevo and Jerusalem are currently being explored.

Product: The process itself! - opening new visions for those who search - giving new perspectives in their self-awareness - creating a new image of Pafos offered to residents of all ages, gender, ethnic groups or visitors - moving forward into this new era.

Production Area: "The Open Khan" (see "Stages of the Future"), Turkish Cypriot quarter of Mouttalos, various Turkish Cypriot villages surrounding Pafos.

Production Period: January – May 2017

Production Cost: € 60.000

4. Winds of Dance

Linking Continents with the Energy of Dance and the Winds

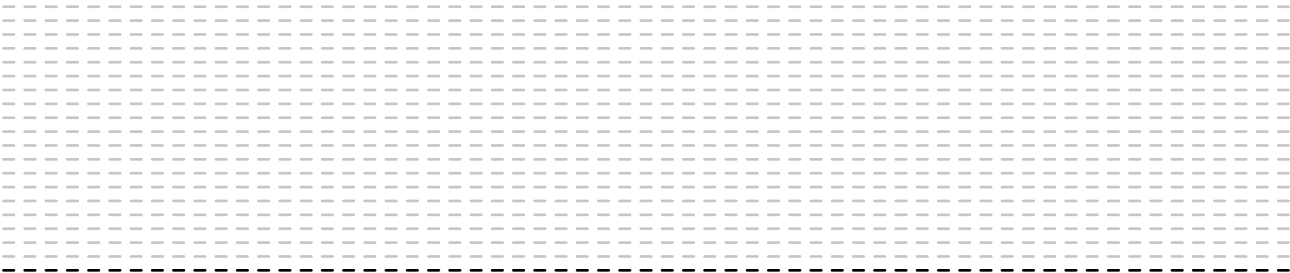
The Pafos of ancient times gives us the myth of Galatea. Aphrodite brings to life Pygmalion's gorgeous sculpture of white coral - Galatea. Pygmalion and Galatea marry and their daughter is called Paphos, after whom the city is named. Throughout their life, they bring gifts to Aphrodite's Sanctuary. Aphrodite, in turn, blesses them with love and happiness.

Also mythical in aspect and dimension is the Aeolian Park in Orites near Kouklia village filled with giant rotating wind-turbines. Pioneered by Denmark , this alternative eco-friendly source of energy is the first of its kind in Cyprus and demonstrates the potential for further environmental development in this direction.

DanceCyprus responds to these juxtaposed facets of Pafos by creating Diptych - the neo-classical ballet "Galatea and Pygmalion" and the contemporary work "Power of Wind". Associated projects are site-specific presentations for the general public and educational programmes for school children, as well as the establishment of joint Summer Schools for ballet pupils.

By **collaborating with Denmark**, DanceCyprus (founded in 2005) pays homage to the Royal Danish Ballet, one of the oldest and most influential ballet companies in the world (founded in 1748), while simultaneously saluting Denmark's position at the forefront of developing alternative sources of energy, thereby providing a link with our Aeolian Park.

Denmark and Cyprus mark the almost northwestern-most and definitely the southeasternmost border of the European Union respectively. Cyprus and Denmark are surrounded by very different seas and winds. DanceCyprus, co-creating with its Danish partners, will inspire, entertain and educate, **building bridges between Danish and Cypriot dancers, choreographers, ballet students and schoolchildren**, driving the northern and southern winds to merge into a common multicultural stream.



Diptych - "Galatea and Pygmalion" and "Power of Winds" - are envisaged as full-scale productions with professional dancers in collaboration with the Royal Danish Ballet (RDB) and Danske Danseteater (DDT), Denmark's leading modern company and a major choreographic force in Scandinavia. DanceCyprus and its partner - Southern Dance Academy Sønderborg, collaborate with the Sønderborg-based Jutland Symphony and the Cyprus Symphony Orchestras respectively.

Events built around this production are site-specific events with the student companies and ballet pupils in collaboration with the Southern Dance Academy. The Open-Air Factory provides the setting on the foothills by the Mediterranean Sea using the Aeolian windmills as "scenery". The events in Denmark take place in the striking architecture of the foyer or the boardwalk of Alsin concert hall at Sønderborg. These events are tailored (a) **specifically for schoolchildren** and (b) for the wider general public. DanceCyprus collaborates with the Southern Dance Academy Sønderborg and individual ballet schools of Pafos.

The Southern Dance Academy Sønderborg already has an established Summer School, working with teachers from the RDB and DDT. With Pafos 2017 as a catalyst, this Summer School is extended so as to include Pafos as a partner. Such collaboration is worthy of support as it has strong potential for sustainability with great mutual benefits.

DanceCyprus' respect for the classical ballet tradition and Cyprus' ancient past, combined with its appetite for intelligent emotional innovation, leads to dance which is young, dynamic and absolutely relevant to our times.

Open-Air Factory

Raw Materials: Aphrodite-related mythology leading to the birth of Pafos giving the city his name - wind as an alternative source of energy - Denmark's example as a world leader in the field - Aphrodite: Pafos' greatest gift to Denmark - wind energy: Denmark's greatest gift to Pafos.

Production Units: Internationally recognized dancers from Cyprus and Denmark, choreographers, ballet students and school children - DanceCyprus, Dancecyprus Junior Co. - Southern Dance Academy Sønderborg - Royal Danish Ballet - Royal Danish Ballet Kompagni B - Danske Danseteater - Cyprus Symphony Orchestra - Jutland Symphony Orchestra Sønderborg - Pafos ballet schools.

Product: Synergies between Cypriot and Danish choreographers and dancers which will grow and strengthen - particular value will be accrued through the ongoing collaboration between the two student companies, DanceCyprus Junior Co and the RDB Kompagni B - dance events for children lead to improved understanding and appreciation of each other's countries and ways of life - future generations of dancers and audiences inspired - mutually-beneficial exchange and educational programmes between Pafos and Sønderborg.

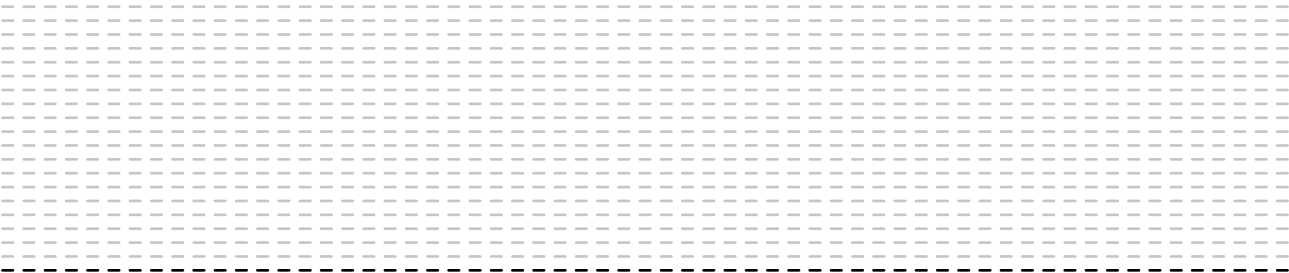
Production Area: The foothills by the Mediterranean Sea using the Aeolian windmills as "scenery" - individual ballet schools of Pafos.

Production Satellites in Denmark: Alsin concert hall, Sønderborg - the Southern Dance Academy Sønderborg.

Production Period: June – September 2017

Production Cost: € 287.000





World Travellers

Transcontinental travel via Pafos was first launched by the goddess of love and beauty, who set off as Ishtar in Western Asia, evolved to Aphrodite upon meeting with Hellenism in Pafos, and ultimately became Venus upon reaching Rome and beyond, throughout Europe. The westbound goddess was the first to claim Pafos as her own city, ultimately putting it on the world map.

Another audacious traveller, Saul, who was later renamed Paul, began his journey in Tarsus (present day Turkey), and shuttled back and forth between Jerusalem, Antioch and Damascus before finally dropping anchor in Pafos. He launched his first westbound transcontinental mission from Pafos before sailing onto Asia Minor, Greece, Italy, France, Spain and beyond. The work and travels of the "Apostle of the Nations" had a formidable and lasting impact on the whole of Europe.

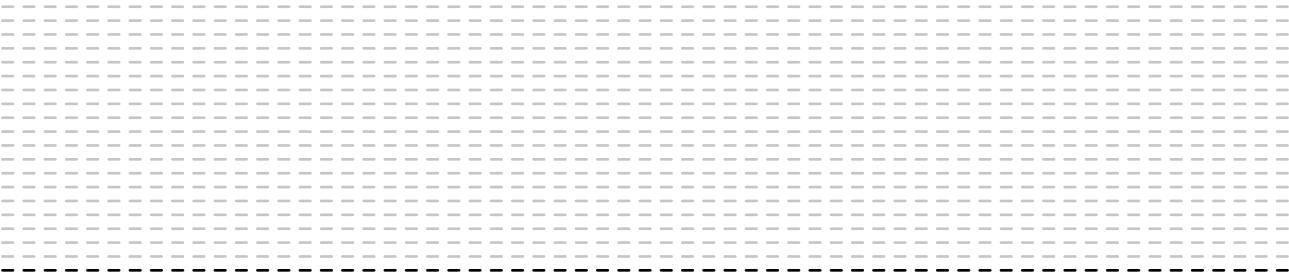
Six thousand years of subsequent invasions, wars and conquests by Africans, Asians and Europeans, turned Pafos into a **fascinating "melting pot" of transcontinental cultures**. Ptolemies from the south, Phoenicians and Persians from the east, Byzantines and Ottomans from the north, Venetians, Franks and Lusignans from the west among other, have all added their mosaics in creating the fabulous multicultural heritage of Pafos.

Following the mythical and historical visitors of the past, **the new migrants and tourists are the world travellers of today**. Ethnically-diverse migrants who have recently moved to Pafos continue to live within segregated and rather isolated communities. With the common language and immediacy of local folklore, Pafos 2017 **brings the ethnic groups and communities into co-creation projects** highlighting their common elements, values and European identity.

Tourist activity, particularly from spring to autumn, is omnipresent in Pafos. The tourists come mostly from central and northern European countries in search of sun, sea, fun and, for the culturally inclined, the unique archaeological treasures. Pafos and its secret potential make such an impression that some of the visiting tourists choose to stay and make it their home. Others choose to retire and spend the rest of their lives in this idyllic corner of Cyprus.

Through a series of residency and exchange programmes, artists and creators become the world-travellers of the immediate future, carrying their skill and imagination across **transcontinental bridges**. Through a variety of novel projects, Pafos reaches out to world travellers - mythical, historical and current - and invites all to join forces in a celebration of co-creation at the crossroads of three continents.





Project samples:

1. DANCING WITH THE WAVES

Linking Continents Step by Step

Throughout the centuries, Pafos has been a host to migrants who have travelled across continents in search of a better future. In the effort to attract, connect and bridge the segregated migrant communities of diverse ethnic backgrounds, the Open-Air Factory sets up **the longest-ever multiethnic folklore dance line to be formed along the city's waterfront, facing westbound toward the sea connecting Pafos with Europe.** Through the active engagement of local dance schools led by professional dance coaches, Pafos mobilizes European and non-European migrants into multicultural co-creation, and synchronizes their steps into a spirit of oneness highlighting their common future.

Open-Air Factory

Raw Materials: The rich folklore of Europe - customs and traditions - diverse identities - ethnic hostilities - xenophobia - racism - human dimension.

Production Units: Citizens of Pafos: foreign residents, tourists, dance coaches and teachers - Pafos dance schools - foreign resident associations - Home for Cooperation - HASDER (Folk Arts foundation) - "Aetos" of Pafos, an association of the Greek - origin migrants from the former Soviet Union (Pontians), Russian School of Pafos, Bulgarian Association of Cyprus.

Product: Improved communication and collaboration among ethnic communities - overcoming resentment and hatred inspired by the past segregation based on fear and misperceptions - peaceful co-existence and co-creativity among all citizens claiming Pafos as their common space - common European identity.

Production Area: The Waterfront of Kato Pafos.

Production Period: International Dance Day, 29 April 2012

Production Cost: € 22.000

2. DRESS FOR LOVE AND WAR

Linking Continents through Silk and Iron

Three thousand and five hundred years of a live outdoor show featuring re-construction of costumes beginning from Aphrodite's Sanctuary times followed by representative costumes of many cultures and civilizations that have passed through Pafos right up to the present day - all accompanied by music reflective of the respective periods. The show ends with the "Designs of the future".

In an effort to diversify and widen our range of audiences, the live outdoor show caters to and attracts new audiences. Hundreds of students of various ethnic backgrounds take part in the show under the guidance of professionals and supported by the Open-Air Factory. "Dress for Love and War" highlights the two contrasting facets of Love and War, beginning with Aphrodite and traversing history with the many conquerors of Pafos.





Open-Air Factory

Raw Materials: Rich mythology - dramatic history - identities influenced by European and Middle Eastern conquering cultures - Pafos’ contradictory heritage of Love and War.

Production Units: Over 200 students and youngsters of Pafos and live show coaches. Costas and Rita Severis Foundation - Cyprus Theatre Organization - Satiriko Theatre - Shakolas Group.

Product: A journey through time illustrating Pafos’ rich history and mythology through a live show of costumes. Active participation by hundreds of students.

Production Period: Summer 2017

Production area: The Ottoman Baths staircase and lower area. Germanina an old cotton farm and its facilities due to be restored, can act as an alternative venue.

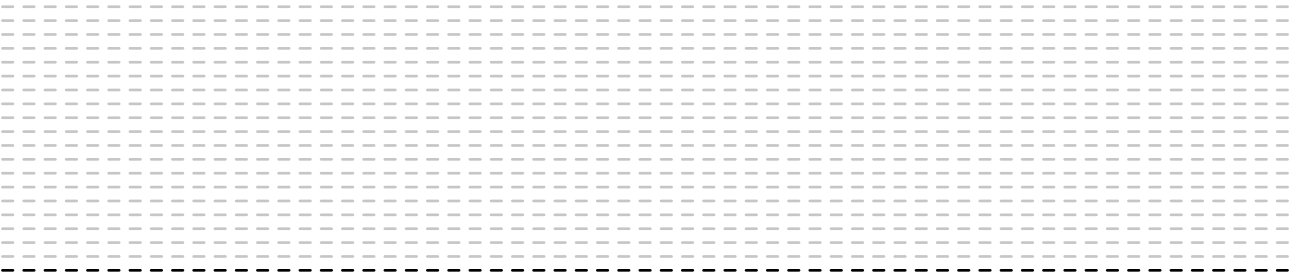
Production Cost: € 95.000

3. DIY – Do It Yourself

Linking Continents through Tradition

Incoming tourists have the unique opportunity to **create local arts and crafts** under the guidance of traditional instructors from the city and surrounding villages. By following special signage set up by the Open-Air Factory at consecutively linked spots in the city, visitors can follow a route of outdoor mini-workshops and spontaneously learn the crafts of traditional pottery, basket- and loom-weaving, mosaics and kneading and baking; all indigenous to the Pafos region.

Opportunities to learn more about a specific craft are arranged through special minibus transfers to locations or villages with a long tradition in the specific arts and crafts. Staged during a single week for four hours per day and presented in Greek and English, the array of workshops provides an opportunity to combine fun with personal development while enabling the participants to familiarize themselves with the local arts and crafts as well as for local craftsmen to expand their role from vendors to teachers.



Pot It Yourself
Pottery Art

A wonderful opportunity to feel the texture of clay in your hands, play with it, throw it on the wheel, spin it and create a pot. The personal creations will then be fired in the kiln and, upon completion, offered back to their rightful creators as souvenirs.

Design It Yourself
Mosaic Art

Adults and children work under the supervision of qualified Mosaic Art teachers (provided by Females in the Arts) aiming to create unique miniature mosaic souvenirs in a structured series of lessons, while experiencing the open-air lifestyle in Cyprus and generating awareness of one of Pafos’ most impressive traditions.

Bake It Yourself
Koullouri-making Art

Visitors learn through a hands-on experience all the steps of local traditional bread-making, the so called "koullouri", using exclusive stone-ground wheat-flour indigenous to Pafos, including sourdough preparation, kneading, shaping and baking in a traditional wood-fired oven on location.

Weave It Yourself
Basket Weaving Art

A specialty of Mesogi village, basket-weavers inspire aficionados to make their own traditional baskets, the so called "tsestos" by introducing them to the traditional technique and local materials.

Loom Weaving Art

Local weavers instruct visitors how to use a traditional loom in weaving their own colorful cloths using local materials and colors of their choice following the famous loom-weaving traditions of the village of Fyti.

Open-Air Factory areas

Raw Materials: Customs and traditions of the entire District of Pafos - legends surrounding them - artisan craftsmanship.

Production Units: Local artisans, craftsmen, visitors (tourists, foreign residents as well as visiting Cypriots). Collaborations with arts and crafts studios - schools and NGOs include "Gasteraea" - FITA (Females in the Arts) - "Lemba Pottery" workshop and craftsmen from villages specializing in particular crafts. Foreign resident clubs and associations include U.K.C.A. (United Kingdom Citizens Association Pafos) - "Aetos" of Pafos (Pontian community) - Friends Hospice Association - Pafos Adonis Lions Club - HASDER (Folk Arts foundation).

Product: Creative Tourism: Visitors engage creatively with hands-on experience learning local arts and crafts.

Production Area: Interlinked open-air kiosks located in the Kato Pafos tourist area.

Production Period: Summer months of 2012 onwards.

Production Cost: € 14.000 (2012)
€ 14.000 (2013)
€ 14.000 (2014)
€ 14.000 (2015)
€ 14.000 (2016)
€ 20.000 (2017)
Total: € 90.000





4. WALKING ART

Linking Continents by Traversing Epochs

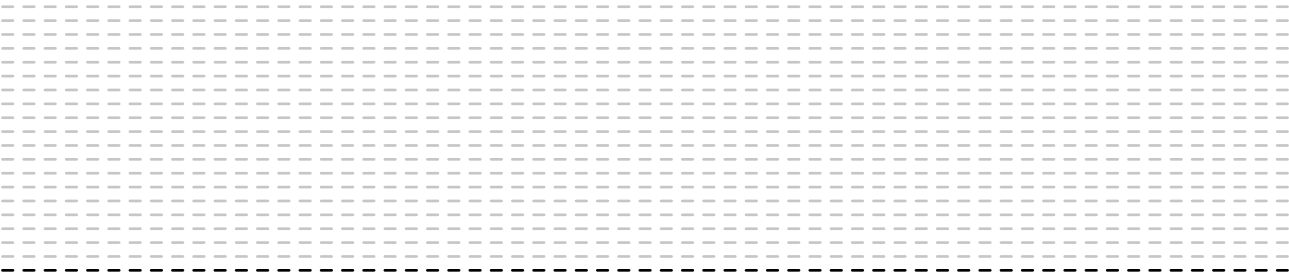
The location: The existing linear pathway that surrounds the Archaeological Site of Pafos is one of the most successful contemporary infrastructure works that the people of Pafos as well as other Cypriot and European visitors have embraced enthusiastically. Walking, exercising or bicycling along the coastline of Pafos acquires a different meaning at such a site; not only does it expand its current seascape views towards three different continents, but it reaches deep into time to revive ancient cultures and bridge the history of European, Asian and African civilization.

Protected by "Natura 2000" EU Network as a unique ecological system, it needs to remain without permanent lighting in order to provide a hospitable ground for bird migration that reaches Pafos from other continents at a specific season of the year. Following the example of a periodic activation/deactivation, we can make use of a period of the year that does not affect the delicate ecosystem, and unexpectedly activate the same location as an outdoor peripatetic cultural site.

The event: The provisions for artistic and cultural

activation are already installed by the architects of the linear walkway, and there is no need for added architectural planning. Local, European and Middle Eastern artists and small creative companies (theatre - dance theatre - music - or any other form of artistic expression) are invited to live, research, plan and propose site-specific artworks, installations and spectacles, enlightening with their diverse perspective on the already historically- and culturally-charged location. Through the specifically set-up residency programme, artists are paired according to their artistic medium and technique. Brought together, European, Turkish Cypriot and Greek Cypriot, Israeli and Palestinian artists, performers, musicians and actors engage in creative collaboration and dialogue which will lead to the realization of the actual projects.

The visitors become active participants and living and "enlightened" organisms that move along the entire length of the walkway, using portable light sources offered to them at the entrance points. Like the birds that flee other continents to visit the coastline of Pafos, they are also a migrant species and a symbolic stream of collective motion and communal consciousness. Next to a landscape trademark, the Lighthouse of Pafos, they throw a light that offers guidance and comfort to fellow spectators.



Examples include:

Linear photographic exhibition of iconic lighthouses of coastal European towns displayed along the entire route that surrounds the Pafos Lighthouse. The photographs will be obtained through an open European Photo Competition, in which participants will be asked to explore and translate the image of a lighthouse as a view towards other continents and cultures, an expression of local identity, and as a site for the guidance and welcoming of travellers.

Concerts by small ensembles of other coastal European towns, aiming to present their local music along with an interpretation of how historical context and travelling culture that describes the openness of a coastal town influences musical culture, as well as the tracing of similar influences in Cypriot music.

Participation of local and visiting populations should grow to the point where they can virtually take over the artistic event - the ultimate goal of this activity.

Open-Air Factory

Raw Materials: Historically- and culturally-charged setting - sensitive ecosystem - promenade culture - nightfall - mystery - seemingly incompatible pairings - dialogue - creative collaboration - exploration

Production Units: Pairs of Greek Cypriot, Turkish Cypriot, European and Middle Eastern artists. Residencies of European artists that enable creative collaborations and dialogue with Greek and Turkish Cypriot artists in the Walking Art project supported by E.KA.TE. (Cyprus Chamber of Fine Arts) - EMAA (European-Mediterranean Art Association) - Home for Cooperation - Cyprus College of Art - and Neapolis University. Associations such as C.P.S. (Cyprus Photographic Society), F.I.A.P. (Fédération Internationale de l' Art Photographique) and the Athenian Photography Circle participate in the realization of an open international photo contest. Israeli and Arab Palestinian institutions and NGOs include the Israel Museum-Jerusalem - Ein Harod Museum - Museum on the Seam - Al Ma'mal Foundation - Umm el-Fahem Art Gallery.

Product: Cooperation and co-creation among Greek Cypriot, Turkish Cypriot, European and Middle Eastern artists. Indigenous artists create and express their

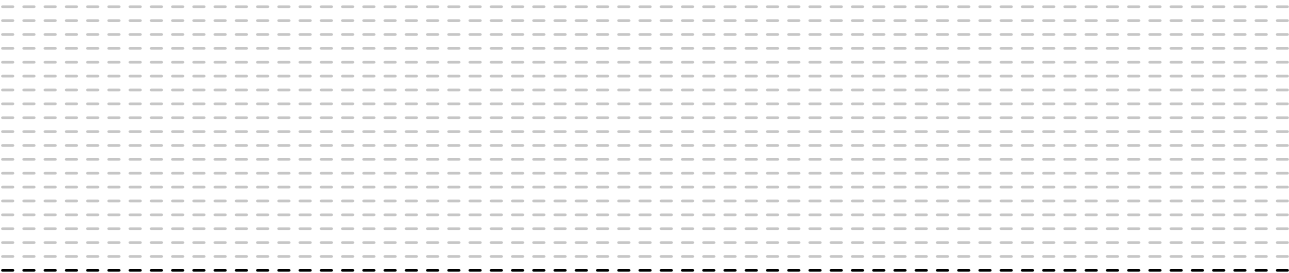
connections to both their town and neighboring continents - creation of an alternative open-air linear peripatetic "gallery" - promotion of active living - ecological sensitivity - cultural education - renewed relation of visitors and indigenous population with art - bonding and trust among communities in conflict.

Production Area: The linear walkway that surrounds the coastal archaeological site of Pafos, an area of natural beauty protected by "Natura 2000" EU Network.

Production Period: Gradual implementation on an annual basis beginning in 2015 during April - October

Production Cost: € 54.000 (2015)
€ 62.000 (2016)
€ 78.000 (2017)
Total: €194.000





Stages of the Future

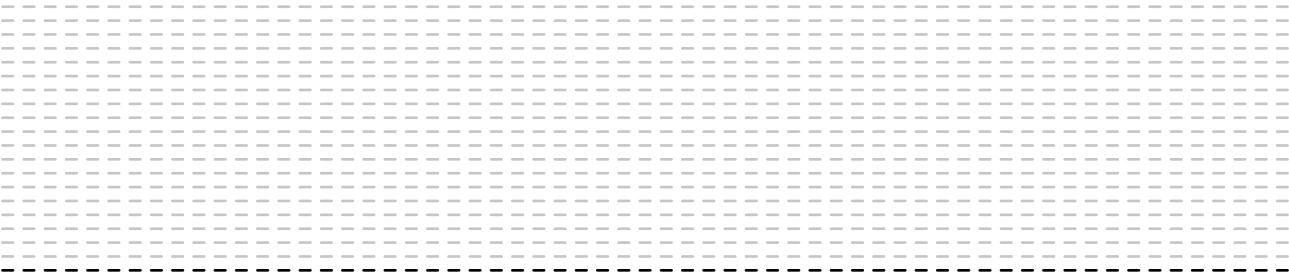
Pafos has lived through scores of visitors. Beauty-inspired fans, Europe-bound missionaries, control-seeking conquerors and fun-loving tourists, all of whom have contributed in shaping the multicultural legacy of this city and likewise re-affirming the permanent interests of Europe and the Middle East in this region. Six thousand years of experience with diverse civilizations coupled with the current creation of solid alliances and synergies provide confidence and inspiration in putting together dynamic projects that can significantly upgrade Pafos culturally, socially and economically, rendering it capable of supporting the Europe of the future.

One of the most potent local groups is the student force distributed throughout the city and the surrounding district. Pafos 2017 presents a challenge to all students (ages 15-17, who are today children of 9-11) to visualize Pafos 20 years down the line and present their vision to their fellow citizens through street-theatre performances. Inquisitive, open and active, **the younger generations are very promising in responding as future Europeans.**

The rapid and uneven expansion of tourism in the last three decades has not helped preserve the environment. Specifically, it has led to the creation of "contrived" attractions, while "natural" attractions decline. Pafos 2017 sees a cultural responsibility towards **the protection of the environment** and initiates active collaborations with the Cyprus Environmental Protection Agency as well as with European and Middle Eastern non-governmental agencies in order to reinforce ecological conservation and research and protect the region's natural and cultural resources. In addition, education specializing in raising awareness is promoted through a wide range of environmental educational programmes. Special attention is given to the delicate subject of **protecting the unique ecosystem of the Akamas National Park** (located at the northwesternmost area of the Pafos region) with the support of the local communities by taking into consideration their economic interests as well. Foreign resident clubs and associations are engaged to support this endeavour.

Last but not least is a bold initiative to restore one of the old run-down khans (used in former times by caravans of travelling merchants as a place to stay overnight) located in the neglected Turkish Cypriot quarter of Mouttalos. A joint collaboration between Greek Cypriot and Turkish Cypriot craftsmen will allow the restored "Open Khan" to function as a prototype bi-communal cultural centre, with its facilities truly open, encouraging both communities to feel welcome to visit and collaborate. The "Open Khan" becomes **an inspiring reconstructed microcosm reflecting the values of a multicultural Europe of the future.**





Project samples

1. BACK TO THE FUTURE
PAFOS IN 2030

Linking Continents through Visualization, Aspiration and Ambition

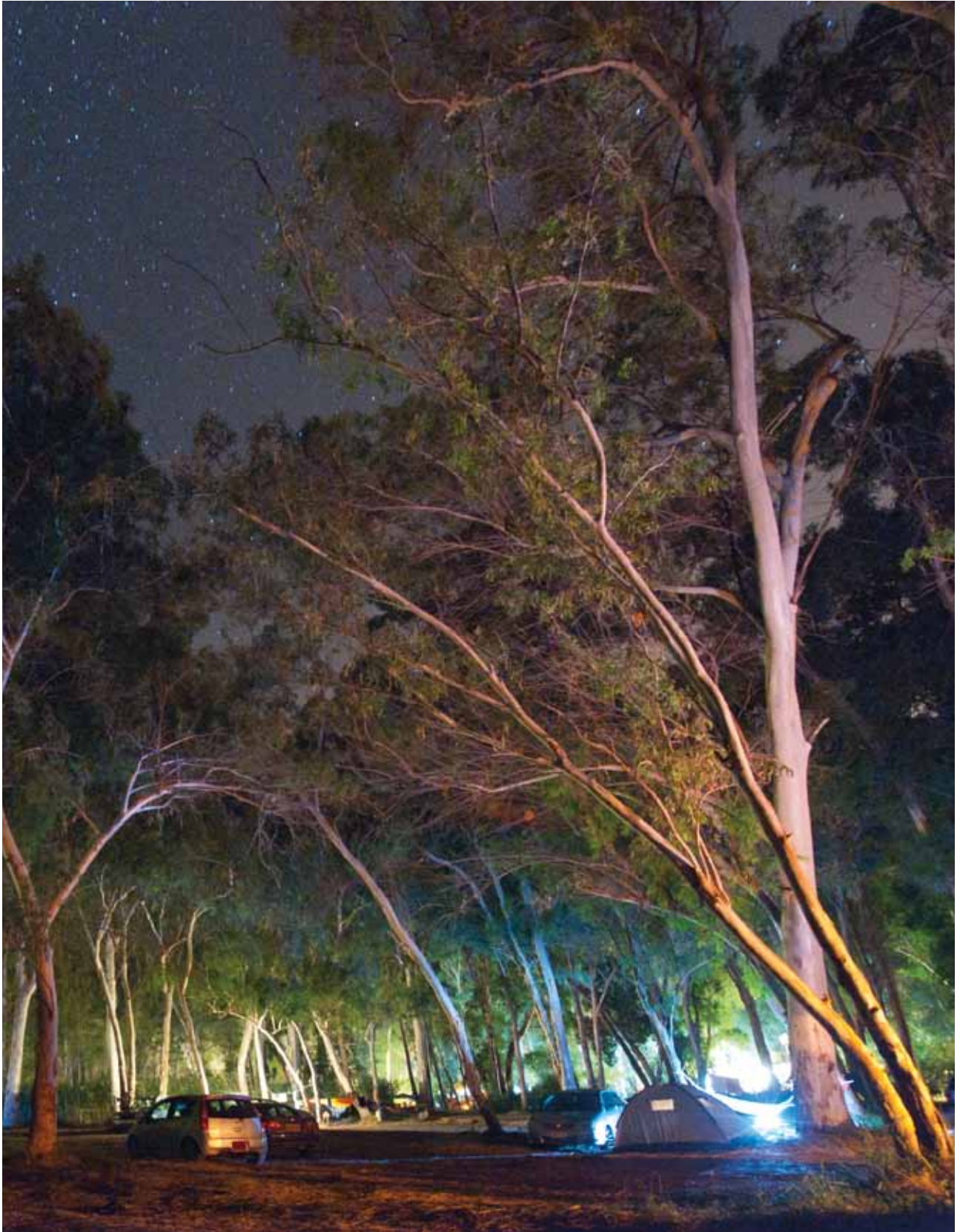
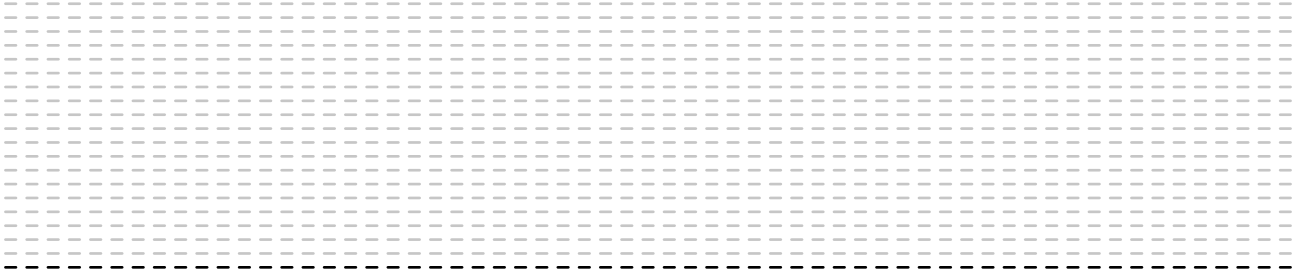
High-school students, from the entire Pafos District, work together in defining their vision of the future through site-specific theatrical productions open to the public for a period of six days.

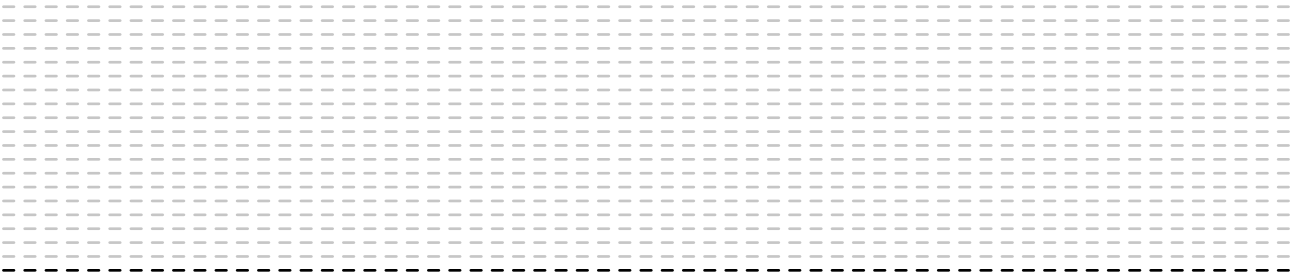
The concept behind "Back to the Future" lies in the idea that young people understand their existence growing up in their hometown through the eyes of their ancestors, parents and grandparents, creating visions and memories about their city through the stories of what Pafos was and what it has become.

"Back to the Future" promotes the **active collaboration of young people aged 15 - 17 years old** from the public and private secondary education schools in the entire District of Pafos in order to put up small autonomous performances that address their negotiation of their living in a Pafos that has changed a lot and keeps changing dramatically over the years. The project encourages young people of diverse ethnic backgrounds to explore their strengths and abilities to express themselves in a variety of ways, breaking the boundaries of how they collaborate.

This collaboration of young people is open to participants selected through an application process which assesses their commitment and abilities in contributing to the productions. The participants need to apply for one of four categories: stage and costume design, script writing, song writing, classical acting. With all four categories included, a group of 18 young people is selected from each school by the directive committee (which consists of a general creative director and a team of theatre practitioners, music composers and writers who oversee each performance) to collaborate on building performances that merge their ideas and thoughts about how Pafos changes in their eyes.







A total of 180 young people from ten schools go through a series of intensive workshops led by theatre practitioners under the four categories above that allow them to share their ideas and, at the same time, encourage them to "collect" memories from older Pafians, which they can then use for the performances. The performances are staged at ten locations within a period of six days around the city of Pafos. The sites are chosen by the group of participants through their workshop process and the memories they collect from older local residents, revisiting refugees who had once lived in Pafos or new migrants who have recently arrived from a foreign country. This process works along the "Open Living Library" which envisions the assembly of people who have long lived in Pafos, for young people to have discussions with and gather information and beautiful stories about life in the city decades ago as one gathers information from books.

The performances of "Back to the Future" are autonomous one-act pieces that combine sound, movement and spoken word in a site-specific manner. The project is designed to provide participants more flexibility and fluidity of movement in terms of how they produce music, scripts and settings and how they execute the productions. Students rely on their skills and workshop experiences, working together in order to produce the overall final outcome of the performances, starting from building the script, to putting on lights and stage props, composing the music and, ultimately, performing.

Site-specific performances take place outside the conventional theatre space and in spaces that can be as varied as an entrance gate to a courtyard to a church or a rooftop. The city of Pafos, then, "lends" the participants its spaces for performances. The performances tell stories about spaces and imagine their change in the future, making, on the one hand, the impact of what is being shown even more profound and engaging and, on the other hand, strengthening essentially the bond between the city's spaces and how people use them to express themselves creatively and constructively. The collection of small performances in a sequence of six days across sites of the city is a cameo of the history of Pafos and the story of its transformation as a city that accommodates old and new. The performances are open to the public and invite people to even take part actively

as they move along with the actors in the performance spaces.

Most importantly, at the core of those performances, as they are written, produced and performed at specific sites of the city by young people living in it, lies their ambition to envision its future. As the young participants work together weaving into their productions stories of the past and the present as they are first-hand narrated by Pafians living in the city all their lives or just recently, they are forced to challenge their conceptions of how the city will change in the future and encouraged to develop opinions and ideas on how that future can be one of a multicultural Pafos that entails a world of possibilities and opportunities for its citizens in expressing themselves innovatively, creatively and collectively.

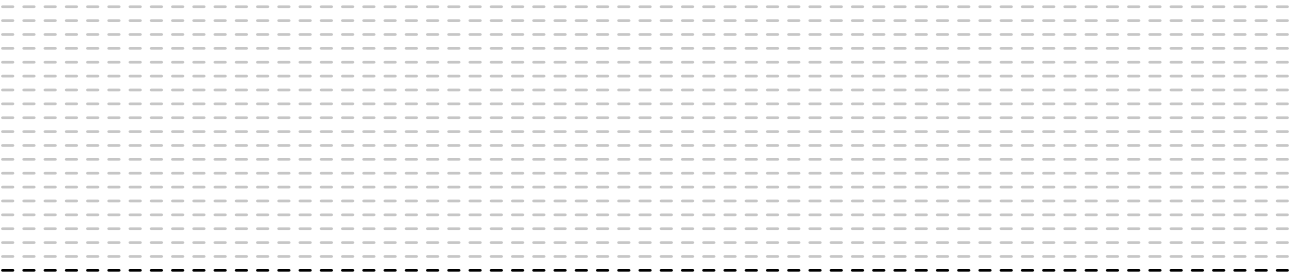
Focusing primarily on how young Pafians see the future of their city and how they choose to share it with their audiences, "Back to the Future" injects power in the hands of the youngsters, who will be future European citizens, to learn from the past, understand the present and envision, shape and influence the future of their city. The empowering nature of the project allows young people more freedom in researching and taking a third-person point of view at their city wholly, from its architecture to its people, with an ultimate aim to design its future, "dressing" it with sound, movement and image that tell the story of how they got to those final ten productions.

Open-Air Factory

Raw Materials: Rapidly changing city - progressively divided city (to upper residential and lower touristic) - segregated communities - adverse impact of tourism - stories narrated by older generations and revisiting refugees - dreams and aspirations of the younger generations - ambition to envision the future - innovative, creative, collective expression.

Production Units: Students, teachers, coordinators - Older Pafian generations and revisiting refugees - "TheatrEtc" - "Moving City" - Home for Cooperation - Ministry of Education and Culture of the Republic of Cyprus - ASSITEJ Denmark, the Danish Centre of the International Organization of Theatre for Children and Young People, affiliated to UNESCO.





Product: Empowering youngsters to research and take a third person point of view of their city - bringing culture right into the heart of the city - citizens experience new architectural and social dimensions of the city - young Pafians learn from the past, understand the present, envision, shape and Influence the future of their city - sharing their visions with their audiences - becoming future European citizens.

Production Area: The "Open Khan" and various open-air locations in the city (see examples in description above).

Production Period: Summer 2015 so as to explore the possibility of submitting it to the British NSDF (National Student Drama Festival) in 2016 (runs every four years)

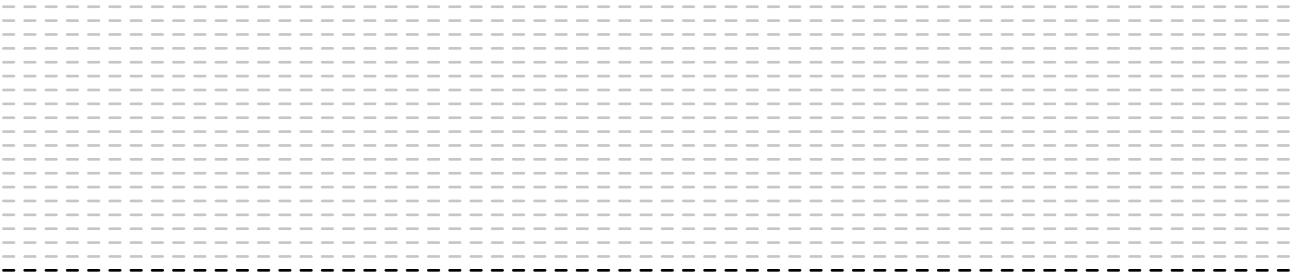
Production Cost: € 92.000

2. IN TUNE WITH NATURE

Ecology and environmental awareness play a principal role in the stages of the future. A unique sensitive eco-system in Europe, the Akamas Peninsula poses major challenges in resolving the conflict of interest between conservationists and local residents and authorities. On closer inspection, the Akamas Project assesses the clashing viewpoints and proposes a solution aimed at converting literally violent antagonism into constructive synergy based on win-win frameworks. This effort may yield considerable benefits not only to Akamas but to other similar cases in Europe.

On a different note, Recycle Art is yet another creative outlet for all residents to consider in view of the double benefit of recycling and creativity. In addition to local, European and Middle Eastern environmental institutions and NGOs, Pafos 2017 engages a wide range of foreign residents' clubs and associations willing to actively support this endeavour.





The Akamas Project

Linking Continents with environmental win-win frameworks

Introduction

The Akamas Peninsula, as described in the Conservation Management Plan of World Bank/EU, covers about 230 km² and is located on the western tip of Cyprus. It is an area of great natural beauty and ecological value unaffected by development. The rarity and diversity of flora and fauna as well as animals and migratory birds is truly impressive.

On a European level, the Akamas area has been identified as one of the 22 areas of endemism in Europe and one of only three European areas holding two or more restricted-range species of birds.

A vitally important characteristic of this Peninsula is its beaches. Akamas is the last large unspoiled coastal area remaining in Cyprus, and one of the very few important sea-turtle nesting areas in the Mediterranean critical for their survival.

Today there are 12 settlements in Akamas, eight Greek Cypriot villages and four Turkish Cypriot, the last of which however having been abandoned by their native inhabitants since the 1974 tragical events. All the villages are exceptional examples of Cypriot traditional architecture, matching the beauty and geology of the environment.

Nowadays, Akamas faces several conflicts and challenges. The biggest threat however, comes from the pressure for tourist development that has captured most of the island's beaches and much of its coastline.

In addition, military exercises by the British Forces (ended since 1999), fires, excessive uncontrolled use of routes for "Safari type" expeditions, uncontrolled hunting, fishing, uncontrolled grazing, motor rallies, illegal bulldozing, sand extraction, and the operation of two quarries have all had detrimental effects on the ecologically-sensitive area.

Since 1986, many different studies and management plans have been prepared by the Ministry of Agriculture, Natural Resources and the Environment and METAP

(Mediterranean Environmental Technical Assistance Programme - World Bank, EU and UNDP funding) for the protection and conservation of the whole area. Moreover, the Council of Europe issued recommendation no. 63 to the Republic of Cyprus with ten recommendations for the protection of the Peninsula (including the declaration of the Akamas as a national park), which remain unimplemented.

The last formal proposal by the Cyprus Government regarding the management of the Akamas Peninsula was presented in 2005 and suggested a "mild development" of the area, infrastructure improvements, agro-tourism, conservation of the "nature" value of the agricultural environment, etc.

The Conflict

Conflicting with the overall effort for environmental protection are communities in the area. The people are mostly poor, leading a life of hardship, eagerly looking forward to having their land developed so as to offer a better life to their families. As a result, during the last 25 years, any recommendation to prohibit development in order to conserve the environment generated great conflict.

Action plan

All planned activities are in accordance with the Government's management plans for the Akamas Peninsula and the principles of Ecotourism.

The main concept is the design and organizing of special walking and cycling routes in Akamas and connecting communities and special places of cultural and environmental interest where visitors can stop to enjoy the stunning views, participate in local cultural events, visit a museum or an environmental interpretation centre, a winery, or other local arts and crafts workshops featuring traditional products, simply have a traditional meal at a local taverna or stay overnight at a local bed and breakfast.

The walking and cycling routes of the Akamas **address a wide spectrum of the population, children, adults and people with special needs by offering activities for different age groups** and transportation means (electric cycles).





In order to raise environmental awareness on ecological values and the conservation of Akamas, Pafos 2017 will set up Environmental Information Centres at the two "entrances" to the Akamas Peninsula at Pegeia and Neo Chorio, using restored traditional homes or unused community buildings such as old schools. The information centres enlighten the visitors on Ecotourism, sustainable development and biodiversity.

The creation of traditional workshops, small information and interpretation centres, the organizing of cultural events, festivals and fairs, guided tours, a women's cooperative of small businesses of arts and crafts as well as organic food, all offer opportunities for additional income that will improve the life of the local communities.

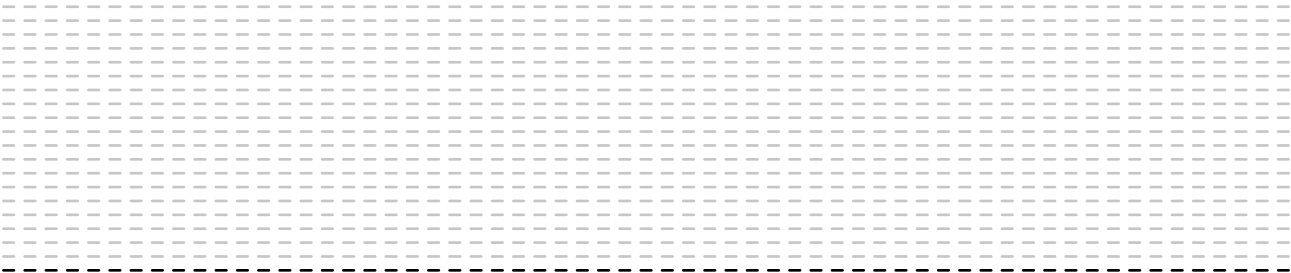
Pafos 2017 plans various activities aiming at gradually changing the perspective and mentality of the local people that presently focus exclusively on economic profit and their personal and families' financial welfare. This potential solution can be a successful model in addressing similar problems and dilemmas in other European countries and striking a good balance between environmental conservation and economic

development. For this purpose the assistance of NGOs such as An Taisce from Ireland has been secured.

In the local communities, the village squares or the church squares will be used for open-air activities such as lectures, presentations of similar environmental projects successfully implemented by progressive countries like Denmark (leading cycling country), live concerts and debates between the citizens and local authorities in order to inform the Akamas residents and raise awareness on the benefits of Ecotourism which also support their financial interests. Such activities include environmental education projects at the schools of the Akamas communities, specially designed for this case:

As an example, a cycling station (with 40-50 bicycles) is set up at a village like Kathikas or Pano Arodes for school children and youngsters to visit, receive information on eco-friendly means of transportation, carbon dioxide emissions and global warming. Additionally, they do a cycling route suitable for their age.

Pafos 2017 restores some of the abandoned half-ruined houses in the Turkish-Cypriot villages of Kato Arodes, Androlikou or Fasli in order to create small centres for



bi-communal exchange and cultural activities. They will also operate as reception places for the Turkish Cypriots encouraged to visit from the northern part of the island. These centres are extension satellites of the Mouttalos based "Open-Khan" in Pafos.

Potential Cycling Route (example)

Neo Chorio, Smigies picnic area, Lara beach, Avakas gorge, Agios Georgios (Pegeia) - Total distance: 25 km

Options: Walking at Smigies and Avakas gorge, visit to Lara turtle nesting station, visit to the archaeological sites at Agios Georgios area (special interests: flora, fauna, geology, turtles of the Mediterranean, myths and history)

Pafos 2017 creates the required infrastructure for the above by creating kiosk stations along the routes in remote areas for environmental information and interpretation, mapping of the area, picnic areas, water supply, hygiene facilities. Specially designed signposts set up at regular intervals throughout the routes in remote areas guide the visitors to these kiosks.

Eco-Biennale

An ambitious project which can be a potential axis of economic, social and cultural development, not only for the local communities but for Cyprus and Europe as a whole, is the establishment of **an international Eco-Biennale which includes all forms of visual arts** (painting, sculpture, installations, photography, video art, performances, happenings) and has as its main theme the **Environment and Ecology**. The main idea of the Eco-Biennale is the site-specific work of the participating artists in the Akamas Peninsula and the open exhibition of the outcome, to locals and visitors alike, in the open air (Open-Air Factory) or in the Akamas communities.

The "creation" period lasts three months (May, June, July) and the exhibition of the produced art another three months (August, September, October). The Eco-Biennale consists also of plain air activities, art seminars and symposia.

Moreover, with the active cooperation of citizens and local authorities, Pafos 2017 creates a potential participation of the Akamas area in the European

Geoparks Network as the Geology of the Peninsula and the infrastructure development of this project meet the criteria of a Geopark according to the European Network. This will promote the conservation of our geological heritage, enhance the public understanding of Earth science, and promote the sustainable economic development of the region.

All the above initiatives introduce and promote Eco-tourism in this unique and sensitive area, something which will also help increase the income of the local communities. Pafos 2017 will make a huge effort to ensure that the locals finally adopt the new initiatives to the benefit of all concerned. Pafos 2017 explores the possibility of supporting the creation of local B & Bs in order to enable visitors to enjoy the local hospitality and culture as well as provide additional income to the local residents.

In order to best coordinate and promote this objective, Pafos 2017 sets up a special committee made up of all interest groups and external experts. In addition, Pafos 2017 actively engages the local foreign residents who support and coordinate cultural and social activities and promote environmental awareness.

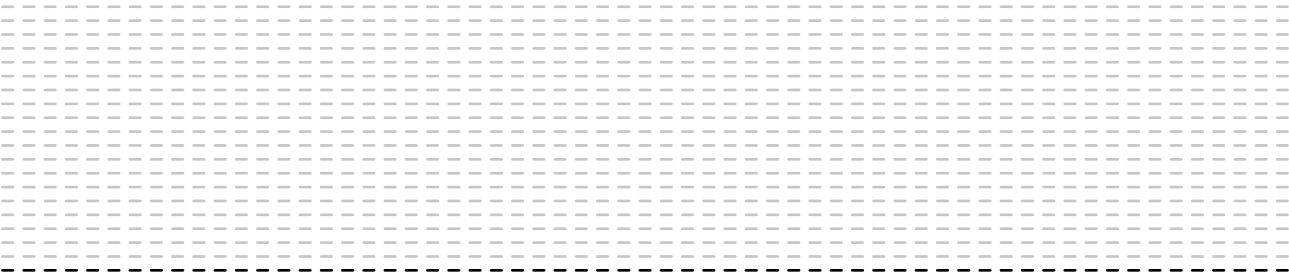
Likewise, special teams made up of architects and engineers guide and oversee the restoration process of neglected run-down traditional homes strategically located on or near the walking and cycling routes to serve as resting stations, information points and even function as small inns for overnight stay when possible.

Open-Air Factory

Raw material: The great natural beauty and ecological value area unaffected by development - pure traditional village way of living - strong tradition - economic and cultural gap between urban centres and the communities of the Akamas region - conflict between the people in the Akamas communities and environmentalists - threat of harmful human intervention - delay and lack of governmental decision about the Akamas Peninsula.

Production Units: Local population of Akamas communities - volunteers - E.KA.TE. (Cyprus Chamber of Fine Arts) and corresponding Turkish Cypriot EMAA





(European-Mediterranean Art Association) - international visiting artists - Cyprus Ministry of Education and Culture - Home for Cooperation - CYMEPA - Environmental Education Centres in Pafos District (Salamiou and Panagia) - visitors. European and Middle Eastern NGOs include An Taisce of Ireland - JREDS (The Royal Marine Conservation Society of Jordan) - World Green Star, Iran - Emirates Wildlife Society in association with WWF (Panda). Last but not least the foreign resident clubs and associations include U.K.C.A. (United Kingdom Citizens Association Pafos) - "Aetos" of Pafos (Pontian Community) - Friends Hospice Association - Pafos Darts League - Pafos Adonis Lions Club - Pafos International Sailing Club.

Product: Environmental awareness of local people, visitors and Europeans - sustainable economic development of the region - a change of mindset and philosophy of the local communities regarding a better life in a better environment - development of a model of Eco tourism - bi-communal exchange - development of cycling culture and alternative ways of transportation for the future generations - development of arts and culture of Pafos and the Akamas area.

Production Area: Akamas Peninsula, the communities of the Akamas region, Pafos District in general.

"Open Khan" satellites: Restored houses in the Turkish Cypriot villages of Kato Arodes, Androlikou or Fasli in order to create small centres for bi-communal exchange and cultural activities. They will also operate as reception places for the Turkish Cypriots encouraged to visit from the northern part of the island. These centres are extension satellites of the Mouttalos-based "Open-Khan" in Pafos.

Production Period: Two-year preparation work commencing in 2015 to be completed by 2017.

Production Cost: € 480.000 initial set up
 € 40.000 annual running costs
 € 90.000 Eco-Biennale cost

3. ROUTES CINEMATIC ROOTS

Linking Continents through a cinematic mapping of Pafos, Europe and its people.

A moving cinema will trace a route through the neighbourhoods of Pafos, considering the entire city as a series of possible sites for open-air screenings of non-fiction films seen not as a spectacle, but rather as a document.

Underdeveloped areas, cultural spaces, touristic piazzas, folkloric venues, coffee shops, empty fields are brought together by the cinematic apparatus that moves (a moving cinema refers both to its mobility as well as its affective sensibility). The Open-Air Factory provides and links with special signage the above outdoor spaces throughout the city.

Screenings take place during the three months of the summer and are supported by an eight-month workshop series and a month of post-production editing. Each screening will present both a short documentary and a feature documentary. The short documentaries (15 minutes) will be created by residents of the specific areas where the screenings will be held, and will be the final products of a non-fiction film-making workshop.

The workshop will be held in co-operation with academic institutions, cultural associations, homes for the elderly, rural organizations, care homes, or other institutions that wish to accommodate the course. Taking advantage of the workshop's mobility (a well-equipped vehicle with the appropriate audiovisual aids and tools), the tutoring team will visit the aforementioned places and offer the residents a chance to present themselves and their way of life, the problems they face, the social and personal relationships, and the sense of community and brotherhood in the very environment that they inhabit. It will give a chance for expression to all members of the diverse communities; from European and non-European backgrounds, ethnic minorities, the Turkish Cypriots (by visiting them in the northern part of Cyprus), in order to showcase a spirit of co-existence, diverse perspectives, histories and traditions.



The second documentary will be feature-length and a European production related to the unique sites and themes of each screening. It will show the similarities of everydayness in the lives of people in Pafos and other places in Europe, with an emphasis on the way other communities found solutions and overcame problems that the people of Pafos may be currently facing.

Aims: The route from macro-scale Europe to the micro-scale Pafos, from the large community to the peoples of a neighbourhood, is the ground for the rooting of a European and communal identity.

"Routes Cinematic Roots" re-activates creatively not just the places that it visits, but the community and its people too. It aspires to build the foundations for a lasting relation with cinema, by educating future European spectators and by mentoring film-makers.

Its attention and concern are directed both introspectively, in relation to Pafos, at locations in need of rejuvenation and growth, such as the Turkish Cypriot quarter of Mouttalos, unused spaces that can be used for cultural purposes like the abandoned open-air

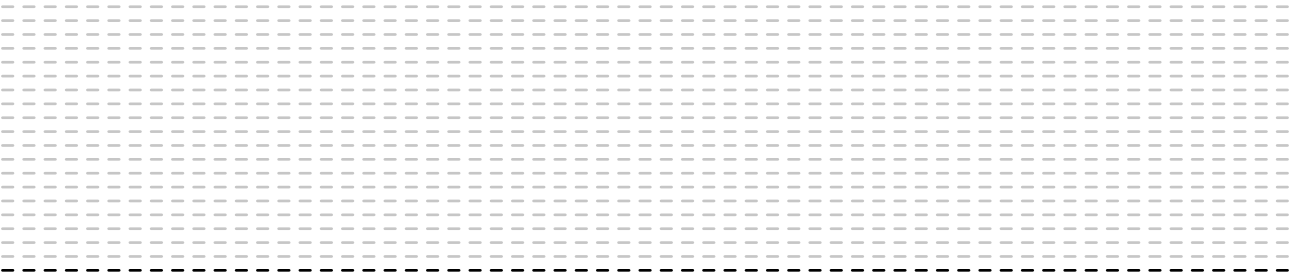
municipal cinema, areas with idiosyncratic ethnic and historical context such as the Municipal Garden of Pafos (which is used every Sunday by the community of Asian migrants), rural villages with their traditional way of life and agricultural customs, cosmopolitan venues with the diverse and multicultural vibes that a European young generation brings to Pafos. The project is also extrospective in nature and relates to the larger European community by reviewing similar themes at the screening of the related feature documentaries. It provides a perspective which makes Europe personal by presenting its people; showing the way in which they find common solutions, share an ethical stance and **adopt the European identity without having to abolish their own.**

Finally, the production of a DVD that includes all the short documentaries produced in the course of the non-fiction film-making workshop will export the images, customs, views and lives of the people of Pafos to analogous European institutions and festivals.

Open-Air Factory

Raw Materials: Communal sense of identity, especially in relation to the everyday life of small





groups of people of Pafos, both indigenous and dwellers
- living conditions - diverse perspectives, histories and traditions - social and cultural problems - human condition - critical thinking for their solution.

Production Units: People of the diverse communities from European and non-European backgrounds - ethnic minorities - Turkish Cypriot former inhabitants of Pafos, visiting them at the places they currently live in the north in order to expose a spirit of co-existence - instructors - coordinators. Universities, local schools, regional and communal cultural centres including communal environmental associations - wineries and rural enterprises which promote the food and drink culture of Pafos - nursery homes - hospices - underdeveloped or run-down areas. Directors’ Guild of Cyprus - House of Literature and the Arts of Pafos - Centre of the Youth Board of Cyprus - Friends Hospice Pafos - Home for Cooperation - European and Middle Eastern partners include numerous non-fiction short film festivals such as: the Sheffield Doc/Fest (UK documentary film festival) - the Hellenic Documentary Festival (Chalkida) - International Health Film Festival (Liège) - Festival dei Popoli (Florence) - Planete doc Review / Against Gravity (Warsaw) and the Beirut International Film Festival.

Product: Cultural education - learning of a new cinematic and visual language of expression for groups with a limited ability of voicing their problems - offering insider’s view of Pafos - DVD production which can export the images and issues locals face to Europe and the Middle East through screenings in documentary festivals - revitalization of run-down areas.

Proposed Period: Annually, beginning in 2015 right up to 2017 and beyond

Production Area: The "Open Khan" (see next), cultural spaces, tourist piazzas, folkloric venues, coffee-shops, empty fields and various neglected underdeveloped or run-down areas of Pafos warranting regeneration.

Production Cost: € 36.000 (2015)
€ 40.000 (2016)
€ 50.000 (2017)
Total: € 126.000

4. THE OPEN KHAN

Joint Turkish Greek Cypriot Cultural Centre

Mouttalos – A brief recent history

The devastating events in 1974 led the Turkish Cypriots to abandon their homes in Mouttalos and relocate to the north of the island. The deserted homes were subsequently inhabited by thousands of Greek Cypriot refugees where, to this day, they continue to live - a "temporary" condition yet with considerable impact on the social, cultural, urban and economic life of that quarter.

Open to all Cypriots since the middle ages and without clear borders, Mouttalos changed shortly after the declaration of Cyprus as an independent state in 1960. As a result of the bi-communal political disturbances which reached their climax in 1963, Mouttalos dramatically changed its aspect and became a ghetto with clear boundaries dangerous for any Greek Cypriot to cross. To this day, the bullet-holes on the houses on "Fellahoglou Street" which separates Mouttalos from the rest of the city betray the armed street fights that had once taken place.

Neglected and run down, Mouttalos remains charged with the memories and emotions of Turkish Cypriots who had lived there for decades. Likewise, the current Greek Cypriot refugee inhabitants struggle to retain their own identity by refusing to distance themselves from their memories. Indifferent as regards really experiencing Mouttalos, they leave few traces of their own identity behind, and make little contribution to its cultural development.

The cultural heritage of Mouttalos includes **a number of khans** where caravans used to stay overnight, with the carrying-out of financial trading and cultural exchanges in the inner courtyards. In the effort to revive Mouttalos socially and culturally, Pafos 2017 proposes **the restoration of one of these oriental symbols of hospitality** located at the borderline of that quarter with the city, next to Fellahoglu Street where bloody street fights once took place.

Following extensive research and with the support of the Department of Antiquities, **the currently run-down Ibrahim Khan** (buildings and inner

courtyard) is **fully restored back to its authentic appearance** both in terms of architecture and construction material. A bold initiative is the **active engagement of Turkish Cypriot craftsmen** invited from the northern part of the island in order to collaborate **with their fellow Greek Cypriots in this joint restoration process**. The invited craftsmen will form the initial nucleus which will ultimately help promote the mission and operation of this khan in their own community in the north, encouraging Turkish Cypriots to feel equally welcome to visit Mouttalos and freely use the facilities and resources of this unique bi-communal centre. In addition, highly popular Greek and Turkish Cypriot rock and jazz bands have already agreed to perform together - an initiative that attracts the younger generations from the north to visit and explore Pafos and its renewed cultural life. Last but not least, the Open Living Library offers easy access to inquisitive Turkish Cypriots to learn first hand from "human books" about the traditions and customs the two communities once shared and cherished.

"Open Khan" Resources and Facilities

A. Open Library: A library with a permanent collection as well as theme-based visiting collections (in hardcopy and electronic form) inspires members of both communities to keep an open mindset, attitude and approach towards each other. The visiting collections are borrowed from universities in Cyprus, Europe and Middle East independent libraries and cultural foundations. **A continuously-updated archive system** enables Cypriots and other Europeans to research and study pre-1974 social, cultural and economic issues pertaining to Mouttalos and the Turkish Cypriot villages in the southern part of the island.

B. Open Studio: A multi-purpose space that can host bi-communal music events, film screenings, lectures, poetry readings, art and folklore exhibitions, as well as a permanent photo exhibition depicting everyday life in Mouttalos prior to the violent separation of the communities in 1974.

Through specially-designed programmes, the Open Studio enables collaborations with local and European NGO's to coordinate and foster co-creativity among



children from both communities in order to help create friendships among the younger generations. Lessons, projects and performance shows involving art, music, theatre and dance on a bi-communal level are particularly conducive to fostering a team spirit and building a basis for trust.

C. Open Workshop: A fully equipped workshop space that can host classes in the traditional arts and crafts of Pafos led by expert craftsmen, both Greek Cypriot and Turkish Cypriot, who had once lived in Mouttalos and are now invited back to help revive old cultures and traditions shared by both communities. Traditional arts and crafts such as pottery, basket and loom-weaving, wood-carving, traditional crochet among others, are revived and taught, all under the same roof.

D. Open Living Library: Bi-communal story-telling workshops where the oldest of three generations (grandparents, children and grandchildren) from both





communities narrate stories which inspire the younger generations to build a better future based on tolerance and mutual understanding. Like "human books" that can be seen and heard, displaced grandfathers and grandmothers shed light on the human story which is often lost in the numbers and statistics on refugees.

E. Open Theater: In collaboration with the "**International Theatre of the Oppressed Organization**", the Open Theatre will take place outdoors within the courtyard of the Khan. Two or more experienced actors/comedians/jesters from both communities will improvise on a given theme while the public surrounding the open-air stage-ring will have the right to interfere, interject, recommend and influence the outcome of events. In addition, the "Open Khan" provides valuable support for setting up street-theatre performances put together by students of the District of Pafos (see "Back to the Future" project).

F. Open Playground: The Open Khan playground offers the opportunity to younger children from both communities to meet and to get to know one another through traditional games.

G. Open Kitchen: A restaurant serving traditional Cypriot cuisine which has evolved through the centuries by the gradual fusion of Turkish and Greek cuisines. Greek Cypriot and Turkish Cypriot cooks will collaborate to preserve an authentic balance between both traditions as well as to teach aficionados traditional recipes and secret techniques. **A cooking contest involving both communities** is also held on location.

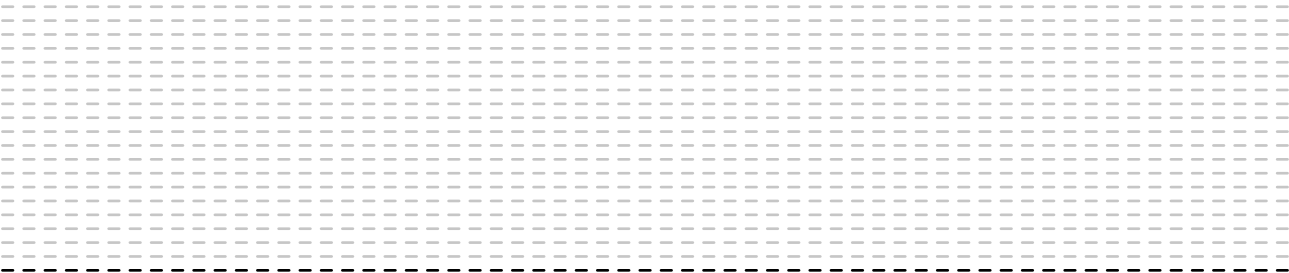
H. Open Inn: A small number of guest rooms is made available free of charge to guest artists, speakers, researchers, elderly Turkish-Cypriots engaging in story-telling etc. Simulating the authentic operations of 19th century khans, the bi-communal centre also hosts (at a nominal fee-partially sponsored by the Municipality) a small number of ex-Pafian Turkish Cypriots who make the long trip from the north in order to begin re-acquainting themselves with Mouttalos, as well as Greek Cypriots who visit for the events.

The Open Khan is truly open on all levels. Welcoming and inspiring both communities to co-create and co-produce, the Open Khan reactivates and regenerates the run-down Turkish-Cypriot quarter while Europe is watching – a point of reference, of tolerance, of all-inclusiveness, of European multiculturalism.

Sample Projects

The above "open" resources provide the infrastructure and support necessary for projects such as "Back to the Future", "The Big Mosaic" and "Routes Cinematic Roots" to be realized as effectively and efficiently as possible, encouraging also the participation of Turkish Cypriots in a balanced and unbiased framework.

"Back to the Future": Participants can gather the memories from the wide collection of "human books" made available at the Open Living Library. Experienced professionals and teachers acting as guides for the project use the facilities of the Open Inn.



"The Big Mosaic": The project can be greatly facilitated by the Open Khan as this will be developed according to proposed plan. In fact it could be the central location of the activities, both for practical as well as for symbolic reasons. Strategically situated in the very heart of Pafos, it can serve as a meeting-place and the starting-point for walks through which groups can take different investigative routes, collecting fragments and information. The Living Library, the Open Workshop and the Open Theater can provide spaces for interaction, discussion, research and work among the young project workers and their guides. It can also provide an excellent space for presentation of the work done.

"Routes Cinematic Roots": As part of the film-making workshops, the participants engage in the recording of the actual restoration process of the Khan, documenting an effort in which the two communities work together in order to re-build their common life. And, after the opening of the Khan, documentation can be concerned with the multiple creative projects and actions that will be taking place in the Khan.

Open-Air Factory

Raw Material: A divided island threatened with permanent partition - communities in conflict that once lived in harmony sharing a common history, customs and traditions - bitterness and hatred - better united than separate - the message of reunification - reconstructing the future together.

Production Units: E.KA.TE. (Chamber of Fine Arts) - EMAA (European-Mediterranean Art Association) - MPC (Mediterranean Policy Centre) - HASDER (Folk Arts foundation) - Home for Cooperation - Cyprus Photographic Society - Neapolis University - Directors' Guild of Cyprus - House of Literature and the Arts of Pafos - Centre of the Youth Board of Cyprus - E.T.E.K. Scientific and Technical Chamber of Cyprus - Cyprus Association of Civil Engineers. Greek and Turkish Cypriot craftsmen collaborate on reconstructing a half ruined Khan - older generations who have lived in Pafos for many years, and Turkish Cypriot refugees revisiting from the north acting as human books in the Open Living Library – students performing street theatre - Greek and Turkish Cypriot popular rock and jazz bands collaborating to attract the younger generations from the north – local and European

students and academics researching in the Open Library - young Greek and Turkish Cypriot students reconstructing "the Big Mosaic" by piecing together various art forms following investigation - citizens learning to create documentary films - Greek Cypriot and Turkish Cypriot Communities learning each others language and common arts and crafts - and much more.

Product: An open mindset ready to rethink the future of both communities co-existing, co-creating and co-producing - a Pafos embarking on a new era - a culturally revived Mouttalos shared and enjoyed by all communities - building trust - the culture of peace - the message of reunification - common European identity.

Production Area: The restored Ibrahim Khan in the heart of the historic centre of Pafos.

Production Period: 2015-2016, depending on the restoration time required (to be evaluated by expert craftsmen).

Production Cost: € 650.000 (restoration and facilities) plus € 45.000 (annual running costs)

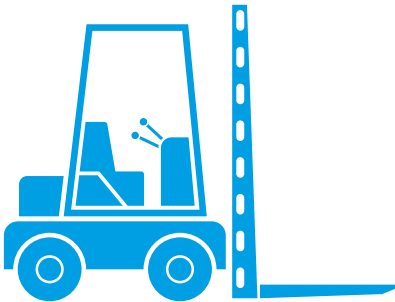
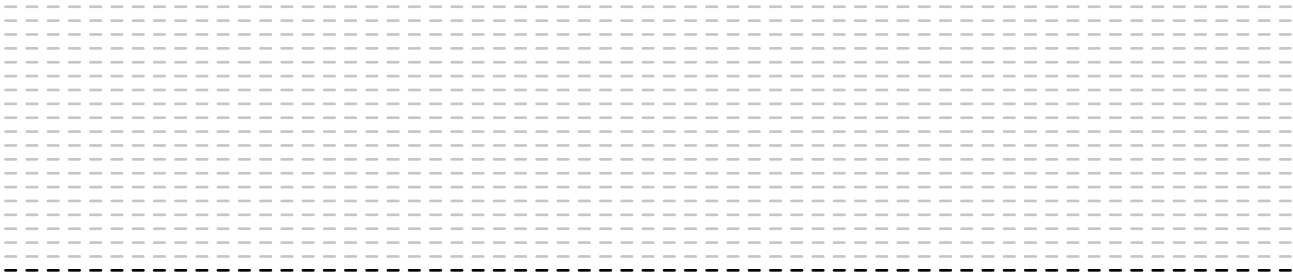






10. Appendix





APPENDIX





DEMOGRAPHY

The population of Cyprus is estimated as being 892.400 at the end of 2009, an increase of 0,8% in comparison with 2008.

Differences in population growth on the island

After the Turkish invasion of July-August 1974, the total population experienced negative growth up to mid 1977, through war losses, emigration and fertility decline. In the following years the population grew again. However, the overall growth conceals pronounced differences between the population of the Turkish Cypriots in the area being under Turkish occupation and the population of the Greek Cypriots and other communities living in the area controlled by the Republic of Cyprus. The first slightly decreases, while the latter appears to be increasing by 0,7-2,7% annually over the last five years. Since both fertility and mortality rates are similar throughout the island, the main reason for this difference is migration.

Total population figures do not include non-documented settlers from Turkey. Estimates of these settlers range from 160.000 to 170.000.

Out of a total of 892.400 inhabitants, the estimated composition of the population by community at the end of 2009 was:

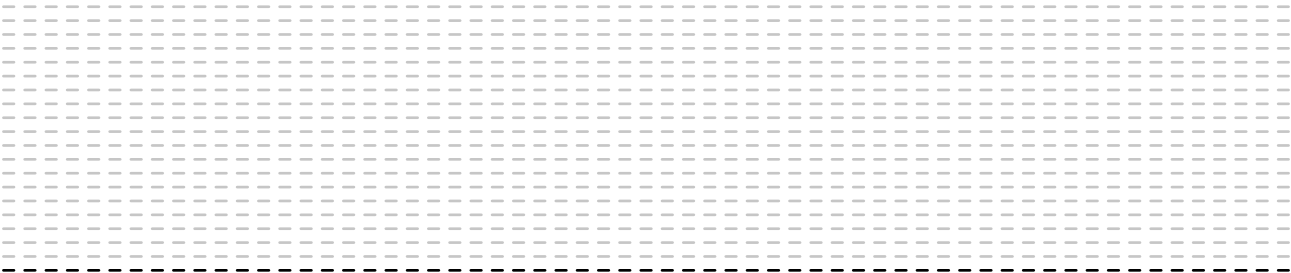
Greek Cypriot community	672.800 or 75,4%
Turkish Cypriot community	89.200 or 10,0%
Foreign residents	130.400 or 14,6%

Age of the population

Cyprus has strong indications of population aging. The proportion of children below 15 decreased to 16,9% while the proportion of persons aged 65 and over increased to 13,0% in 2009. In 1992, these figures stood at 25,4% and 11,0% respectively, and in 1982 25,0% and 10,8%. Furthermore, the working population also increased.

Newborn

In 2009, the number of births in the Republic of Cyprus increased to 9.608 from 9.205 the year before, giving a crude birth rate of 12,0 per thousand population. An increase is observed in the number of births for the last two years but one cannot speak of a trend.



Cyprus has one of the lowest proportions of extra-marital births in Europe, and fertility is almost exclusively marital fertility. In 2009, 1.128 children were born out of wedlock constituting a proportion of 11,7% of the total number of births.

The mean age of women at the birth of their first child was 29,5 years, while the mean age at birth irrespective of the order of child was 30,8 years in 2009.

Life end

The estimated number of deaths in the Republic of Cyprus reached 5.182 in 2009 and the corresponding crude death rate 6,5 deaths per thousand population.

Expectation of life at birth is estimated at 77,9 years for males and 82,4 for females in 2009. The main causes of death as reported in 2009 were diseases of the circulatory system, neoplasms, diseases of the respiratory system and endocrine, nutritional and metabolic diseases.

Infant mortality has admittedly reached a low level, estimated at 3,3 infant deaths per 1000 live births in 2009.

Marriages and divorces

The total number of marriages in 2009 decreased to 12.769 from 13.395 the year before. In the last few years, a large number of non-resident foreigners were married in Cyprus in civil weddings. Out of 8.974 civil weddings celebrated in 2009, only 2.532 were of residents of Cyprus.

In most weddings (54,0%), both groom and bride were foreign; a Cypriot groom and foreign bride constituted 21,4%; in 7,6% of weddings, the bride was Cypriot and the groom foreign, and 17,0% of weddings concerned Cypriot spouses. Syrian, Pakistani, Bangladeshi and British were the main nationalities of grooms who held a civil wedding in 2009, while of the brides, the main nationalities were Romanian, Bulgarian, Russian and Ukrainian.

First marriages for both partners constituted 75,9% of marriages of residents, 16,8% were remarriages for one partner, and 7,3% were remarriages for both partners.

The mean age of male residents of Cyprus at first marriage was calculated at 29,5. Similarly, the mean age of women at first marriage was calculated at 27,4. In parallel with the European average, age at first marriage continues to be lower in rural than in urban areas for both grooms and brides.

The total number of divorces in 2009 was 1.738, and the crude divorce rate was calculated at 2,2 per thousand population. Of the divorced couples, 52,5% reported no dependent children under 18 years old, 26,8% reported one, 15,1% two and 5,6% reported three or more dependent children. The median duration of marriage is estimated at 8,0 years in 2009.

The place of residence of divorced couples was predominantly urban. In particular, 80,2% of the husbands who obtained a divorce were living in towns, 17,0% were residing in villages, and the rest outside the country or of an unknown place of residence.

Migration

Net migration has been positive during the last decade, although in 2009 net migration decreased to 1.846 compared to 3.595 in 2008.

According to the Passenger Survey in 2009, the number of long-term migrants (Cypriots and foreigners arriving for settlement or for temporary employment for one year or more) was 11.675 compared to 14.095 in 2008.

On the basis of the Passenger Survey results for departures, the number of emigrants (Cypriots and foreigners who had resided in Cyprus for at least one year) was estimated at 9.829 in 2009 compared to 10.500 in 2008.

How does Cyprus stand in comparison with European Union averages?

The population of Cyprus accounts for 0,2% of the total population of the 27 European Union countries. Cyprus has the third-smallest population, ranking behind Malta and Luxembourg. Cyprus has one of the highest rates of population growth among the 27 EU countries, which is explained by its particularly significant positive net migration balance. The rate of natural increase is also high, the third-largest after





Ireland and France. The age-composition of the population portrays a somewhat younger age-structure than the European average. The proportion of persons 65 or older is among the lowest, while at the same time the proportion of children below 15 is among the highest. But the population as a whole is aging in the last ten years. The abrupt decrease of fertility in Cyprus recorded during the nineties, and the increase of the fertility indicator in some European countries in the last few years, resulted in placing the total fertility rate of Cyprus near the average of the European Union countries. Life expectancy at birth for females is close to the average European while that for males is above average. The crude marriage rate remains the highest in Europe, while the crude divorce rate is near the European Union average.

PRACTICAL INFORMATION

Infrastructure / Accessibility

With a permanent population of 70.000 residents, the District of Pafos receives more than 700.000 tourists each year, thanks to its unique combination of nature, history, and a mild Mediterranean climate year round. Despite its small size, it presents a wide variety of landscapes: from the vibrant city of Pafos to the leisurely pace of the mountain villages, and from the popular sandy beaches to the serenity of the Akamas Peninsula. Whether by public transport, car, bicycle or on foot, exploring Pafos can be full of familiar comforts and welcoming surprises.

How to get here

The Pafos International Airport and an extensive road network make it easy to reach all areas within the district from anywhere in the world.



By plane

The Pafos International Airport is a contemporary hub, located to the south of the city of Pafos at a distance of 15 km, and a 20 minute drive from the city centre. Cyprus Airways and big international airlines connect Pafos to major European cities.

The Larnaka International Airport, the island’s main airport, is only 140 km and 1 hour 30 minutes away. It offers direct flights to many European destinations, as well as cities in neighbouring African and Asian countries.

Both airports are linked to the city by bus and taxi service. Link: <http://www.cyprusairports.com.cy/>

By car

Pafos is connected to the rest of Cyprus by the Pafos-Limassol-Nicosia Motorway, a high-quality toll-free highway. A secondary road network provides access to the District’s Municipalities and smaller villages. One

of the District’s current priorities is the construction of the Pafos-Polis Chrysochous Motorway, which will greatly improve the connection between the area’s two main townships and provide better access to the District’s northern communities.

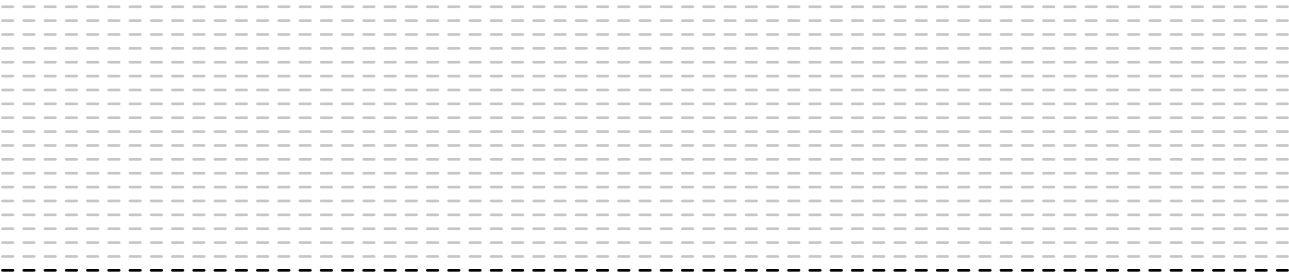
Main distances between cities:

- | | |
|-----------------------------|--------|
| • Pafos - Polis Chrysochous | 35 km |
| • Pafos - Limassol | 68 km |
| • Pafos - Nicosia | 146 km |
| • Pafos - Larnaka | 135 km |
| • Pafos - Paralimni | 179 km |

By bus

The Pafos Transport Organization operates from two central stations in the townships of Pafos and Polis Chrysochous. Its fleet provides regular and reliable service within the townships and their suburbs, and connects the two hubs with all the District’s villages. Link: <http://www.pafosbuses.com>





By boat

For sailing enthusiasts, the area currently offers two small ports in Pafos and Latchi, and two fishing shelters in Agios Georgios Pegeias and Pomos. The Latchi port is being expanded into a 200-berth marina, while construction for the new 1000-berth Pafos Marina is expected to begin soon.

Walking and cycling

Kato Pafos, where the main tourist venues are located, is a pedestrian- and bicycle-friendly area, with its recently-redesigned waterfront esplanade linking the area’s centre with the Municipality of Geroskipou to the south, the large-scale hotels that line the seafront, the municipal beaches, the main sites of the Archaeological Park and the Tombs of the Kings. The esplanade is scheduled to stretch further up north to the fishing shelter of Agios Georgios in Pegeia.

The ambitious urban regeneration programme to be implemented in Pafos will link all pedestrian routes and archaeological sites in Kato Pafos in a coherent network, and will also provide Ano Pafos with expansive squares, parks and pedestrian areas.

For nature lovers, the protected reserve of Akamas, the Pafos Forest and the surrounding mountains offer clearly-marked walking and biking trails.

Accommodation

Pafos is a popular tourist destination with various accommodation possibilities. The city and its surrounding areas offer almost 30.000 beds (about 35% of the beds on the island), 40% of which are in 4- and 5-star facilities. For an alternative sojourn, the villages in Pafos District are dotted with high-quality agrotourist facilities, and Neapolis University Pafos offers hotel-standard accommodation for students and younger visitors.

Within this framework, it is important for the district to welcome even more young visitors, focusing therefore on more affordable accommodation; existing units that are currently in disuse in the city centre can be refurbished and reused as hostels and bed & breakfast facilities to increase the number of inexpensive beds.

FACILITIES

The civilizations that have developed in the wider area of Pafos, over the centuries of the city’s uninterrupted life, have left their indelible marks on the city’s physical space, its urban fabric, its natural environment and its surrounding towns and villages.

Pafos’ range of cultural and natural monuments traverses the history of Cyprus; from the pre-historic years to the present day, from the archaic temples to churches and mosques, from the arrival of eastern merchants to the influx of western tourists. These numerous spaces and buildings within the Pafos District of remarkable cultural heritage will become the Open-Air Factory’s component plants.

What follows is an alphabetical list of the main facilities in Pafos and its surrounding area, including those planned to be renovated or constructed between now and 2017.

PAFOS

Ancient Odeon

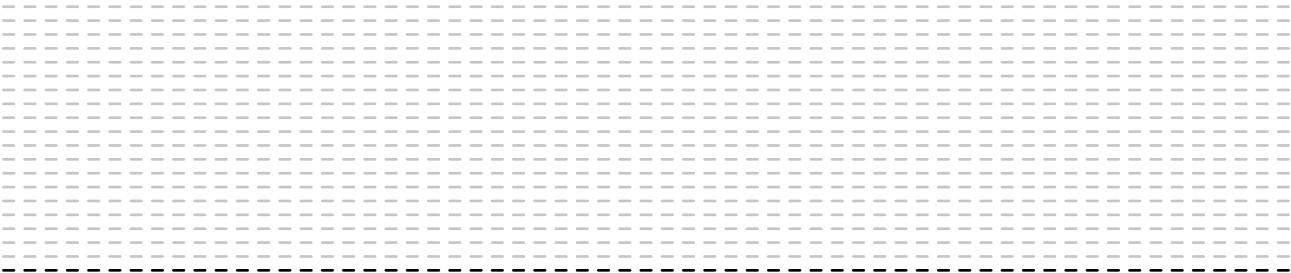
Part of the Nea Pafos Agora, of which only the foundations remain, the Ancient Odeon, dating from the 2nd century AD, was restored by the Department of Antiquities and is currently used for theatrical, musical and dance performances; ideal for its acoustics, its setting at the foot of the Lighthouse and its historical importance.

"Aphrodite" Sports Hall

It is the largest indoor sports arena in the city of Pafos, inaugurated in 1991, with a capacity of 2.000 people. It is the home of "Pafiakos" and "Dionysos" division "A" men’s volley teams and APOP (Pafos) division ‘A’ men’s and women’s basketball teams. As one of the most important indoor sporting hubs in the District of Pafos, it has hosted major national and international athletic events throughout the year, such as the 18th European Junior Taekwondo Championships (6 - 9 October 2011).

Art Galleries

The private art galleries such as Charoupomylos Art Gallery, Gallery Daniel, Kivotos Gallery, Kyklos Gallery and Vintage Art House will all offer their spaces, expertise and creative dynamic for art exhibitions, installations and workshops.



Byzantine Museum of the Holy Bishopric of Pafos
The Byzantine Museum of the Bishopric of Pafos is housed in the East wing of the Bishopric, in the area of Mousallas in Ano Pafos. The Museum aims at the protection, study and promotion of Byzantine Art to be found in the parishes of the Bishopric. It has a collection of more than a hundred icons including that of Saint Marina, the oldest-known so-far portable icon preserved in Cyprus, dated to the 7th or 8th Century. It also contains wall paintings, woodcarvings, ecclesiastical metal artworks, vestments and embroideries, as well as manuscripts from 1462 to the 19th century.

Carob Mills
The Mills and the neighbouring Co-op Warehouses are two of the remaining examples of Pafos' industrial heritage. On private initiative, the Carob Mills have been converted into a mixed-use project that includes two cinemas, a night club and a small indoor play-city with an integrated cafeteria and a galleria with little shops, while the Co-op Warehouses house the Bowling Centre. Since the area is already used as a major entertainment hub for the younger generation, the Municipality of Pafos intends to maximize the potentials of the site by renovating the existing cinemas and extending the spaces to include a theatre and smaller stage areas for band performances, remodelling and extending the play-city, utilizing other parts of the unused warehouses to provide supporting entertainment and leisure uses.

District Officer's House
The District Officer's House was designed by Maltese architect William Caruana in the 1920's, and combines a neo-gothic style with Latin elements. It is close to the Archaeological Museum and surrounded by lush gardens. Recently renovated and re-opened in 2011, the building serves as the administrative centre of The Cyprus Institute in Pafos and hosts the activities of the Science and Technology in Archaeology Research Centre (STARC), as well as exhibitions, scientific conferences and outreach activities supported by the Municipalities of Pafos and Geroskipou. The Centre also plans to hold underwater research in the area of Pafos, while a summer school is to be accommodated in its future facilities in the Farm of Germanina in Geroskipou.

Ecclesiastical Museum of Agios Neofytos
The Monastery of Agios Neofytos was founded in the 12th century, and is situated near the village of Tala, about 10 km north of Pafos, set in a beautiful natural landscape. Its small Museum contains a collection of icons and the remains of some 16th century frescoes, together with ecclesiastical objects, manuscripts and vestments from the 12th to the 19th centuries. There is also a small array of ancient vessels dating back to the Geometric and Archaic periods. A two-day fair with live music, Cypriot crafts, foods, and monastic goods is held at the Monastery every autumn.

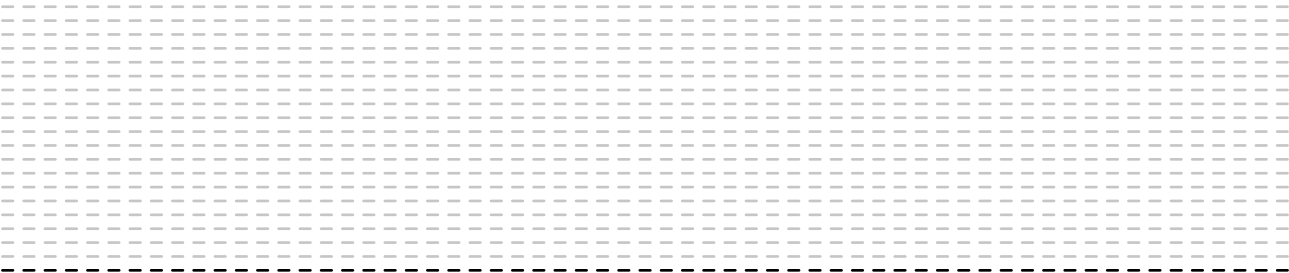
Ethnographical Museum of Pafos
Formerly known as the Folk Art Museum, it was founded by the intellectual Georgios Eliades in a neoclassical stone building dating from 1894. It contains one of the richest collections of Cypriot folk art on the island, with items from the 19th and the 20th centuries, including costumes, coins, furniture, tools and ceramics.

House of Arts and Literature
It is a non-profit organization, housed in a 1930's building whose restoration was completed in 1998. Since 2002, it has been in operation as a cultural centre, hosting exhibitions, poetry-readings and book-presentations, film- screenings and lectures. It can accommodate up to 100 people in its interior, and about 150 in its serene courtyard.

Markideion Theatre
The Markideion Theatre is currently the only indoor venue for theatre and music performances in Pafos. The Municipality of Pafos has plans to renovate its main auditorium, its waiting and backstage spaces, as well as the building's very shell, in order to accommodate large orchestras and theatre and dance troupes, creating the optimal conditions for art performances.

Municipal Art Gallery
The Archontiko Malioti is an exceptional example of early 20th century urban architecture, located in the historical city centre, in close proximity to Kennedy Square. The building has been recently restored and is currently been used as the Municipal Art Gallery. Its extensive gardens, which are now known as the Ilia





and Avgousta Mallioti Park, is a delightful green space featuring dense tree cover, gardens and fountains.

"Othello" Cinema

A historic city landmark, the former "Attikon" and currently "Othello" Cinema is in the centre of Ano Pafos, very close to the Kennedy Square. Having fallen into disuse as it is under Turkish Cypriot ownership, the Municipality is planning its restoration and re-use as an indoor theatre and cinema hall, with the large, open space located at the back of the building to be transformed into an open-air summer theatre with a supporting cafe and restaurant. The restoration and re-use of the "Othello" Cinema and the Markideion Theatre will provide the city with much-needed contemporary performance spaces, and will also create a cultural hub in a central, yet neglected part of the city. It is expected that these interventions will boost the area's regeneration dynamic, creating opportunities for private initiatives to transform these run-down neighbourhoods of metal- and woodworking workshops and storehouses, into a zone for entertainment, leisure and artists' studios and shops, as a spatial and functional continuation of the "Pazari", the city's commercial district.



Ottoman Baths

The Baths were built by Mehmet Bey Ebubekir, the administrator of Pafos, in 1592, and became an important social centre for both the Turkish and Greek Cypriot inhabitants of Ktima. They were in operation

until the 1930's, and have since been restored by the Municipality and the Department of Antiquities and used as a small museum and exhibition space; it is a stone-vaulted building with three main spaces: the reception area, an intermediate area and the main baths.



Pafos Castle, Castle Square and Port

The iconic landmark of Pafos stands in the western part of the town's port. Originally built by the Frankish rulers in the mid-13th century as part of a two-tower complex, it was later destroyed by the Venetians and restored by the Ottomans in the late 16th century (1592), as stated in the inscription above the Castle entrance. It has since been used as a prison, a mosque and a salt storage silo (until 1935), at which time it was declared an Ancient Monument. It is now restored and protected by the Department of Antiquities, surrounded by a moat and a Square which is used for concerts and performances. It is here that the Pafos Aphrodite Festival Cyprus holds its annual events, with Pafos' Medieval Castle an unrivalled background.

Pafos District Archaeological Museum

It is located in the centre of Ano Pafos and holds a rich collection of archaeological objects from excavations at the Pafos district area, representing all the prehistoric and historic periods. It was founded in 1964, after Cyprus' independence, in order to shelter the objects that until then were kept in the building of the Ottoman Baths. In 1989 a new exhibition gallery was added to the west wing of the building.



The Municipality of Pafos has been making persistent efforts to build a new, contemporary Archaeological Museum closer to the sites of Kato Pafos so as to complete a more coherent narrative, and to have up-to-date spaces for cultural and educational events.

Pafiako Stadium

It is the largest stadium in Pafos, inaugurated in 1985, with a capacity of 11.000 people. The home stadium of AEP Pafos F.C., the city’s football team, home of the "Koroivos" Athletic Club (1896), member club of the Amateur Athletic Association of Cyprus, and of the National Rugby Team of Cyprus, it is a multi-use stadium, with a full-size running track, a football and rugby field, and is used as an athletic and music venue throughout the year.

"Palia Ilektriki" Cultural Centre (Old Powerhouse)

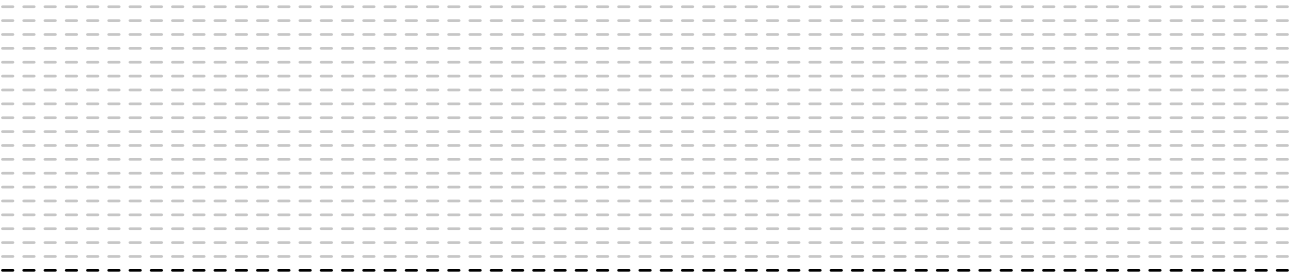
Established in the renovated building of the Old Powerhouse, in conjunction with the Municipal Gallery, this provides a contemporary and functional

site that supports and generates various cultural events for the city (indoor and outdoor exhibitions, workshops, seminars, discussions, recitals and small concerts, literature readings). Although relatively new, it has grown into a reference point for the various artistic forces of the city as well as its professional groups and the rest of the residents, also owing to its walled garden, a welcoming oasis in the middle of the city hustle and bustle, which accommodates sculptural events, artistic performances and parties.

Pafos Municipal Library

The Pafos Municipal Library, completed in 1946 with the support of both the Greek and the Turkish Cypriot communities, is a well-proportioned neoclassical building which forms a coherent civic group together with the Town Hall and the historic complex of schools across the street. Its scheduled renovation will make it the perfect site for book and print exhibitions, literary meetings and seminars.





Pafos Municipal Garden

In the last decade, this garden, once one of the most important historical outdoor landmarks and one of the few green spaces in the city, has fallen into great misuse. On rare occasions it is used for religious celebrations and feast days by the various ethnic groups residing in the city. The Municipal Garden is in dire need of regaining its cultural status, its location in the heart of old Ano Pafos administrative centre, its adjacency to the Town Hall, the Municipal Library, the oldest men’s club/kafeneio in Pafos, the first school complexes of the city and being surrounded by many historic urban buildings currently used as cafes, restaurants, headquarters of governmental and non-profit private organizations and institutions, can greatly facilitate its rejuvenation and re-use. The Garden is included in the regeneration programme of the city of Pafos as explained in the proposed infrastructure section further down in this document.

Pafos Youth Information Centre and Multi-functional Youth Club

The Centre is situated along the western border of the Ilia and Avgousta Malioti Park. Its multipurpose programme includes classrooms and seminar rooms, exhibition spaces, an auditorium with a floor-seating capacity of 80, and a rooftop cafeteria. The Youth Board of Cyprus organizes dance, music, theatre and fine arts workshops, fitness classes and IT tutoring.

Private Partners and Venues

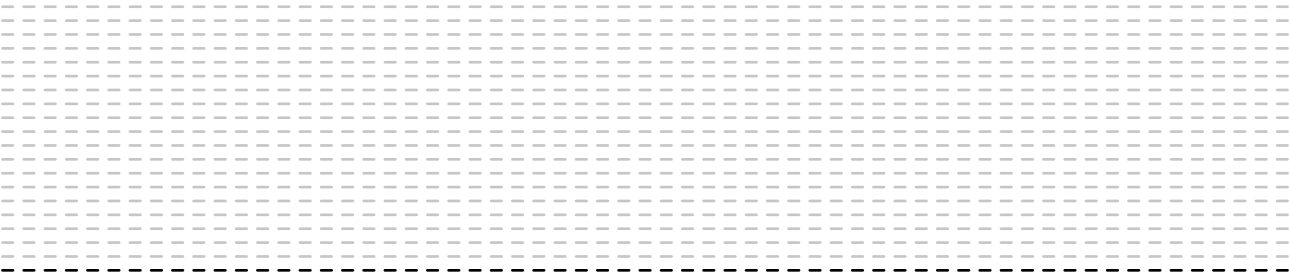
It is important that all the forces of the city, be they public or private, participate in the making of a European Capital of Culture. There are numerous institutions in the city that will be happy to host and organize cultural events within the framework of this unique opportunity:

• **Neapolis University Pafos.** This is the latest institution to be registered as a University in Cyprus, having received the Cyprus Ministry of Education and Culture’s approval in December 2007, and the first-ever university in the region of Pafos. The Neapolis University’s School of Architecture, Land and Environmental Sciences works closely with the City of Pafos on issues of nature protection, sustainability, urban interventions and regeneration, and aspires to become one of the leading fora for research and

innovation on environmental and cultural subjects. Its facilities include gardens, an auditorium and a multi-purpose hall, as well as an architecture studio. It can also accommodate Arts, Architecture, Film, Environmental, Ideas and Research Workshops, seminars and conferences.

- **Pafos International Airport.** For many people, the entry point into Pafos, and, consequently, the site of their first encounter with the cultural activities of the city. It offers large indoor and outdoor spaces for visual arts exhibitions and installations.
- **Hotels, Restaurants and Cafés.** Depending on the size of the venue, events of various scales will take place all around the area of Pafos, from large conferences and culinary tastings to smaller exhibitions, lectures and food festivals, both indoors and outdoors.





GEROSKIPOU

The Municipality of Geroskipou lies to the north-east of Pafos, adjacent to the city. The main town is built upon a low hill overlooking the sea, with more recent development reaching all the way down to the beach. Its name derives from "Ieros Kipos" (Holy Gardens), connecting the area with the cult of Aphrodite in nearby Palaipafos.

Agia Paraskevi Church and Square

The Agia Paraskevi five-domed basilica is one of the most significant churches on the island and dates back to the 9th century AD. It stands in the centre of the town, surrounded by the main square which has recently been revamped and used for various public events, but also by all residents for casual strolls and meetings.

Farmland of Germanina

This expansive tract of land in southern Geroskipou, close to the sea, belonged to a German family which ran a cotton plantation in the 1930's. It is currently under the administration of the Municipality, which is holding an international architectural competition for its rehabilitation as a multi-use centre for cultural events. The competition is scheduled to conclude in 2012, to be followed by the construction of the winning project. Parts of the expanse will accommodate the branch facilities of the Science and Technology in Archaeology Research Centre (STARC).

Folk Art Museum

The Folk Art Museum in Geroskipou belongs to the Department of Antiquities of Cyprus and is housed in a traditional 18th Century building, known as the "House of Hadjismith". Originally owned by Andreas Zypoulakis, the British Consular Agent for western Cyprus, it was part of a larger complex of buildings. It has been listed as an Ancient Monument and has been restored by the Department of Antiquities. It became a Folk Art Museum in 1978 and it is home to an extensive collection of exhibits from all over Cyprus that represent the daily life and the wide expressive range of Cypriot folk art and activities of the 19th and early 20th centuries.

Geroskipou Municipal Theatre

The new Municipal Theatre, with a capacity of 250-300

seats, is planned to be built on the site of the historic Firts Primary School, close to the city centre and its main square. It will be supplemented by a 200-space underground parking facility.

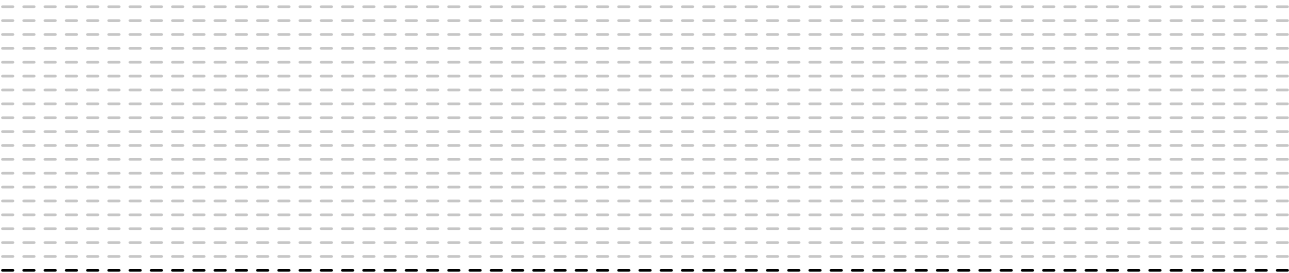
Silk Factory (KEN)

Within the boundaries of the former Army Barracks in Geroskipou stands Cyprus' oldest Silk-Weaving Factory (Metaxourgeion) which, after the factory's closing, accommodated the Army training centre (K.E.N.) of Pafos and now stands empty. The Army Barracks include other buildings of historical value such as the hospital/sanatorium, as well as extensive open spaces. It is proposed that the factory, one of the island's few specimens of industrial heritage, be restored and used as an exhibition space, with the remaining buildings, in combination with new additions and the already-existing open spaces, to be used for cultural purposes.

Sports Hubs and Links

The District of Pafos, through collaborations between the Municipalities of Pafos and Geroskipou, is extending the vehicular networks to the southeastern coastal areas and creating a much-desired coastal vehicular link to the Pafos Airport. This project is essential to the revitalization of the area in the sense that it unifies primary outdoor sports facilities such as the Geroskipou Municipal Sports Centre, the Waterpark, Go-Carts and Paintballing Centre with the Geroskipou Beach Sports Centre. Pedestrian links, cycling routes and resting points will be marked out along the landscaped roads to facilitate safe pedestrian flow to and from the aforementioned venues. The





traffic routes will be used as showcase areas to inform visitors of the various ongoing and future events scheduled at each facility, and even exhibit athletic-themed outdoor artwork and installations.

PEGEIA

The town of Pegeia is situated in the area of Akamantida, which was inhabited for the first time during the Chalcolithic period, around 4.000 BC Here, in the Maa region, was where the first Achaeans landed and established one of their first colonies, setting off the Hellenization of Cyprus. A small city in Agios Georgios, opposite Geronisos, the holy island of the god Apollo, served as a port during Byzantine times. The original village of Pegeia was established in the Venetian period, on a mountain slope overlooking the sea, around the springs known today as "Vrisi ton Pegiotisson" (The

Fountain of the women of Pegeia). Apart from a thriving tourist industry, the region of Pegeia has developed livestock breeding and the largest banana plantation area on the island.

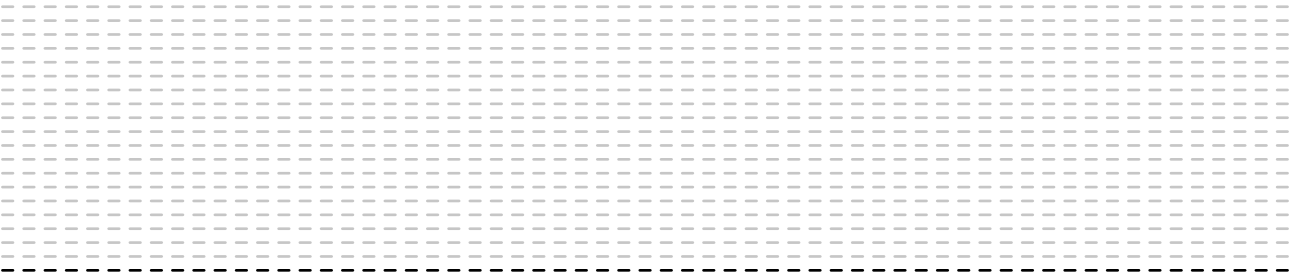
E4 European Footpath

As part of the programme for the development of sightseeing, the area of Pegeia is traversed by the European Footpath E4, which runs through the Pikni Forest and the Avakas Gorge in Akamas, and which is dotted with information signs on the area’s rich wildlife.

Municipal Stadium

The Municipal Stadium was built between 2001 and 2002, with a capacity of 3.400 spectators. It includes a circuit track, a gymnasium, a boxing room, a dancing





area, a mini football and a large car-park. It is home to the local football team A.P.O.P. - Kinyras, but is also used by foreign teams and sports academies.

Pafos Bird and Animal Park

It is the only such facility in Cyprus, and although it is called a park, it resembles a small zoo, with a large number of endemic and non-endemic species of animal. There is also a 350-seat amphitheatre, as well as a shop and cafeteria.

Pegeia Municipal Park

Pegeia’s Municipal Park was opened in 2010, and includes a small artificial lake, a flower garden, a small assembly space, a children’s play area, a cafeteria and shop, and the Botanical Gardens, where the area’s traditional products are cultivated - olives, carobs, grapes, bananas and herbs. The shop sells products produced on site, as well as traditional food and sweets from the Cypriot and Mediterranean nature.



POLIS CHRYSOCHOUS

Located on the less-frequented northern coastline, Polis Chrysochous boasts one of the most beautiful landscapes of the island, close to the sea, the mountains and the Akamas natural reserve. Polis is the centre of a region that includes the fishing villages of Latsi and Pomos, the picturesque villages on the Troodos foothills, and the charming communities in the wilderness of the Akamas hills.

Local Museum of Marion-Arsinoi

The Museum stores and displays archaeological finds from the ancient city of Marion-Arsinoi, its necropolis and the surrounding area, exhibiting the area’s

historical development from Neolithic times to the Medieval era.

Polis Cultural Centre

It is a contemporary building, inaugurated in 2001, with a theatre stage and a seating area with a 400-seat capacity and a large space for exhibitions and receptions.

PAFOS DISTRICT

Akamas

The Akamas Peninsula is a protected natural reserve thanks to its unique flora and fauna and its distinctive geological features. Like most areas in Pafos, its beauty made it one of Aphrodite’s favourite places; it is here that her love for Adonis flourished, and during the Middle Ages this ancient Greek myth was reshaped into the love story between the mythical hero Digenis Akritas and Rigaina, the Queen of Cyprus. The area can be navigated by car, and it is crossed by many nature trails, which can be explored by bicycle or on foot.

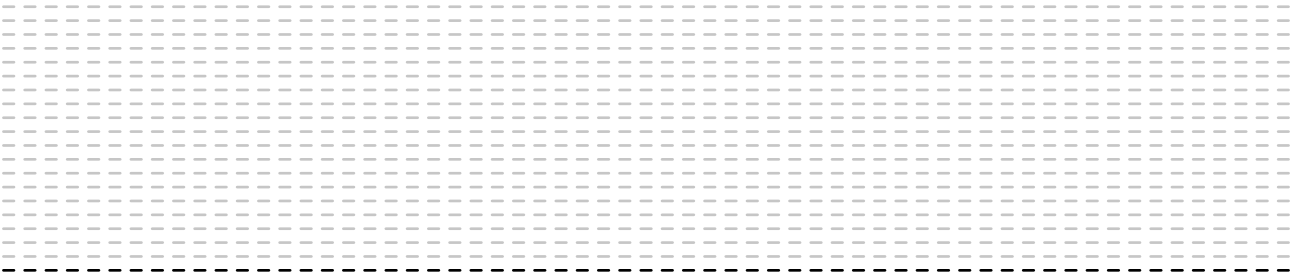
Art Ateliers and Galleries

Numerous artists, of both Cypriot and foreign origin, have established their homes, ateliers and gallery spaces in the Pafos District; for years now, they create and exhibit their work diligently and endlessly, providing Pafos with a wide range of world arts and crafts. Often throughout the year, the artists get together and display their creations during Arts and Crafts Festivals at various communities and city centres of the Pafos District. Many visitors organize long trips to visit and buy these unique artistic wares and also enjoy the breathtaking natural landscapes and graphic villages these artists have chosen to call "home."

Byzantine Museum of Bishopric of Arsinoi in Peristerona

The Museum was completed in 2000 and has the mission to preserve, study, promote and educate the public on the island’s Byzantine religious heritage. Its main collection comprises Byzantine and post-Byzantine icons from the 13th to the 19th centuries, templi (screens) and miniature woodcarvings, silver- and metalwork, liturgical garments, manuscripts and prints.





Community Youth Clubs and Cultural Centres

The Youth Board of Cyprus has established community youth clubs and cultural centres in 10 villages of the Pafos District: in Agia Marina, Armou, Drousia, Giolou, Ineia, Kathikas, Koili, Konia, Kouklia, Mandria, Neo Chorio, Panagia, Pegeia, Peristerona, Polemi, Saliou, Simou, Stroumpi, and Tsada. The clubs and cultural centres include classrooms and seminar rooms, exhibition spaces, and small auditorium and theatre spaces, indoor and outdoor cafeterias, playrooms and playgrounds. The Youth Board of Cyprus organizes dance, music, theatre and fine arts workshops, fitness classes, IT tutoring as well as other workshops for the acquisition and development of new skills for children and young people. The community youth clubs are particularly active in the rural area of Pafos, and have become the lifeblood of their otherwise dwindling village communities.

Cyprus College of Art

A private initiative, it was established in 1969 in Famagusta (Ammochostos) by Cypriot painter Stass Paraskos, who moved to Kato Pafos after 1974 and relocated to the village of Lempa in 1985. It is housed in the former school building, which is now used as artists' studios. It has since obtained premises in Limassol and, more recently, Larnaka. The College offers courses in Fine Arts and workshops for international artists. The Lempa site concentrates on postgraduate programmes, while the Cyprus Summer Studio programme invites mainly British and Irish art students to Cyprus. Following the establishment of the College, a number of other artists have moved into the village which has since become an internationally-known artists' colony.

Museum of Folk-Art and Basket-Weaving in Ineia

The village of Ineia in the District of Pafos has a long history in basket weaving. The Museum of Basket-Weaving displays this tradition through tools, techniques, items for everyday and exceptional uses.

Museum of Weaving and Folk Art in Fyti

Fyti village has a long tradition in weaving, and has spun its own decorated textiles with geometrical patterns, known as "Fythkiotika", since Medieval times. The Museum itself was built in 1947, and houses a collection of traditional clothing, farming implements

and donkey equipment. Its main exhibit is the traditional weaving display, including a fully operational spinning wheel or 'anemi'.

Schools' Multi-functional Centres and Sports Halls

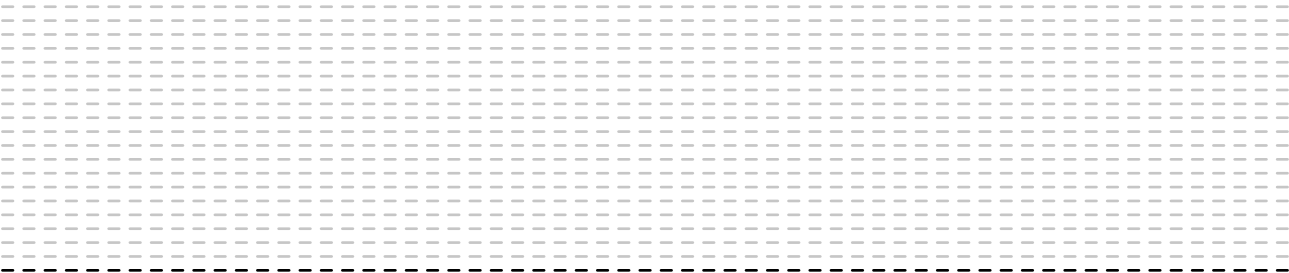
In recent years, the Ministry of Education and Culture has initiated major renovation and new construction schemes for old and new school complexes in urban centres and rural communities in order to accommodate the growing population of Pafos District. These indoor and outdoor spaces, spread all over the district and best-known to children, young people and parents, are included in the infrastructure and facilities of the ECoC 2017 programme as venues for major cultural events.

The Cyprus Environmental Studies Centre

The Cyprus Environmental Studies Centre (ESC) is located in a restored primary school in the village of Kritou Terra, which is on the Laona plateau at the edge of the Akamas Peninsula. The ESC represents the main educational activity of Terra Cypria, a registered charity concerned with raising environmental awareness throughout the society of Cyprus. The Cyprus ESC is the first centre for practical environmental education or "field studies" on the island of Cyprus. Groups of students of all ages, from schools and universities as far apart as the Middle East and Western Europe, as well as from within Cyprus, come to study ecology, geography, tourism and other environmental subjects appropriate to the area, following programmes from one to ten days in length. Visiting groups can participate in a number of activities, ranging from practical conservation work to hiking expeditions and training to pure environmental education (including courses for adults and families). Course programmes are designed to meet the needs of individual groups, based always on the principle that there is no better classroom to learn about nature and the landscape than the countryside itself.

Vestry at the Monastery of Chrysorroiatissa

The Monastery is located near the village of Panagia, on the Troodos mountains. The vestry of the Monastery, opened to the public in 2001 with funds from the A.G. Leventis Foundation, comprises a rare collection of icons, vestments, metal- and silverwork, antique books and codes.



ARCHAEOLOGICAL SITES

The areas of Nea Pafos and Kouklia (Palaipafos) were the first Cypriot listings in the UNESCO World Heritage Site Catalogue in 1980, and this for two key reasons:

- the role of the area in the worship of the goddess Aphrodite, and
- the role that Cyprus, and Pafos, in particular, played in the spread of Christianity and the passage of the Apostle Paul through the region.

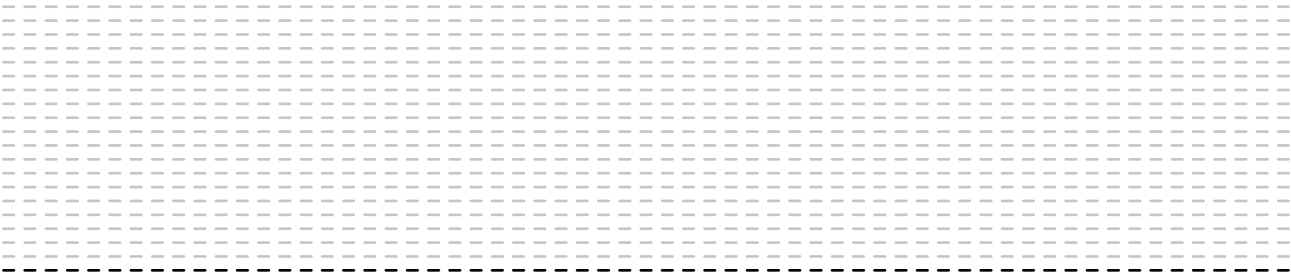
Among other reasons, however, were the amazing Roman mosaics and villas excavated in Kato Pafos, the Hellenistic "Tombs of the Kings" and the Basilica of Chrysopolitissa. The entire District of Pafos is one of the island's richest areas in remnants of Cyprus' long and exciting history.

PAFOS

Nea Pafos

Nea Pafos, located on a small outcrop in the middle of today's Kato Pafos, was founded at the end of the 4th century by Nikokles, the last king of Palaipafos. During the Ptolemaic era, Nea Pafos was the administrative centre of the island, and later became its political and economic capital, a function it held until early Roman times. Its later decline was due to the Arab raids, and the settlement was finally abandoned in the Venetian period, when its residents moved further inland to Ktima (today's Ano Pafos). Systematic excavations have revealed private houses and wealthy mansions with exquisite mosaics, administrative and religious buildings, the 2nd century AD complex of the Agora, the Asklepion and the Odeon, and a Theatre dating back to the city's very foundation. The Basilica of Chrysopolitissa was built in the 4th century AD and is one of the largest basilicas on the island. On its site, one can still see the basilica's foundations, the foundations of the 11th century Byzantine church that replaced it, and the





16th century Byzantine church that stands there today, as well as the ruins of a 14th century Gothic church. To the south of the Agora, closer to port, lie the remnants of the 7th century Byzantine castle known as ‘Saranta Kolones’ (‘Forty Columns’), thanks to the large number of granite columns that have been preserved. Close to the east walls lie the Frankish Baths, built at the end of the 14th and the beginning of the 15th century and consisting of a central room with sidelong extensions, among the few Frankish public buildings to survive in Pafos.

Tombs of the Kings

This amazing necropolis is located just outside the walls of Pafos, and dates from the 4th century BC. It was established for the needs of the newly founded settlement of Nea Pafos. It is not a royal burial ground, but the site where distinguished families and officials were buried. Most of the tombs are carved into the natural rock, dug into the walls of porticoes surrounding an atrium. Their architecture is related to the prototypes of Alexandria, Delos, Pergamon and Priene.

Lempa Experimental Village

The village of Lempa is considered one of the most ancient in Cyprus, as it is believed that it was first settled in the Chalcolithic Period (c. 3800–2500 BC); a number of cruciform female stone figurines from this period have been found there (the most famous of which is the “Lady of Lempa”), as well as circular stone-and-adobe buildings. The archaeological project known as “Lempa Experimental Village” was established in 1982, with the scope of recreating a Chalcolithic village and using it to study activities such as building, pyrotechnology, pottery and cooking. A number of huts modelled after the findings have been built and are now the site’s main attraction.

KOUKLIA

Within the limits of the modern village of Kouklia lies the ancient town of Palaipafos, which is linked to the ancient cult of the “Great Goddess”, the goddess of fertility, worshipped in Cyprus since the Neolithic period. Until the end of the Classical Period, Palaipafos remained the largest rural and religious centre of western Cyprus, with the sanctuary of Aphrodite’s importance diminishing only in the 4th century AD with the spread of Christianity.

Palaipafos

The Sanctuary of Aphrodite is connected to the birth of the goddess in Pafos. It was one of the most important sanctuaries of the ancient world, with pilgrims flocking to worship the goddess and participate in its festivals. There are traces of buildings from the Late Bronze Age to the beginning of the 2nd century AD. Cemeteries, wall fortifications, a 6th century BC Persian mansion and the Roman “House of Leda” have also been excavated. The cruciform Church of Panagia Katholiki and the Lusignan Manor House date from the 13th century AD. During the Medieval era, the area was known for its sugar-cane plantations and mills of which some traces are preserved close to the coast at Stavros.

Local Museum of Palaipafos in Kouklia

The Lusignan Medieval Manor House’s eastern wing, built during the Ottoman period, has been transformed into a museum exhibiting finds dating from ancient Palaepaphos to the area’s medieval past. These include the cult idol of Aphrodite and a Roman mosaic of Leda and the Swan, as well as a coloured sarcophagus from the area’s cemeteries. The Manor’s Courtyard is sometimes used for outdoor exhibitions and performances.

PEGEIA

Agios Georgios, Pegeia

The excavations held in this area revealed a settlement that flourished in the 6th century AD as a port of call for ships transporting grain from Egypt to Constantinople, and became a well-known pilgrimage site in the Eastern Mediterranean during the late 13th and early 14th century. Remnants of houses, underground cisterns and three basilicas have been found, along with a necropolis.

Maa-Palaiokastro

To the north of the city of Pafos, located on a small peninsula, is the site of Maa-Palaiokastro, related to the settlement of Aegean refugees in Cyprus and the island’s Hellenization around 1200 BC. Fortification walls, houses and public buildings from the Late Bronze Age settlement have been excavated, as well as an even earlier settlement from the Early Chalcolithic period. A small museum, financed by the A.G. Leventis Foundation, has been operating on the site since 1996.

A number of on-going excavations, undertaken by the University of Cyprus and various foreign universities and institutions, are shedding more and more light on the district's rich past: the partly underwater pre-Neolithic site of Aspros in Akamas and the Roudias' site in the Troodos Mountains, the early Neolithic sites of Kritou Marottou - Ais Giorkis and Akrotiri - Aetokremnos at the foot of Troodos Mountains, the rare Early - Middle Bronze Age coastal settlement of Kisson-erga-Skalia, the pilgrimage sites on the 'holy island' of Geronisos opposite Pegeia (from the prehistoric to the Byzantine times), a prehistoric figurine workshop in Souskiou and a now underwater anchorage site near Palaipafos, the still unrevealed parts of the ancient Roman city of Nea Pafos and its Medieval development, Roman and earlier buildings in Polis Chrysochous, the early Christian religious complex in 'Agioi Pente' of Geroskipou and the church of Agios Nikolaos at the Georgian monastery in Gialia.



PROPOSED INFRASTRUCTURE

Ano Pafos – Urban Regeneration Areas

Although rich in traces of history, and fast in terms of contemporary growth, Pafos has been slow to reconcile its current aspirations with its past grandeur. Most development efforts have concentrated on the waterfront of Kato Pafos, the location of the main tourist haunts and archaeological sites, neglecting Ano Pafos that rests on the hilltops, which is where the administrative, commercial and cultural heart of the city still beats. In its effort to enhance urban cohesion and stimulate growth, the City of Pafos intends to rejuvenate, with strategic urban interventions, four key areas in the city centre:

Kennedy Square and the Historic Commercial Centre

This area, located in the heart of the city, integrates the main commercial area (the "Pazari") with what is going to be an expansive landscaped square, adjacent to the Nikolaideion Gymnasium (formerly known as the Turkish Gymnasium) school complex and with the Old Powerhouse building (Palia Ilektriki), recently restored and operating as a municipal cultural centre. The removal of the parking lot, together with the pedestrianization of surrounding streets, will provide the city with a much-needed open-air public space that can host outdoor concerts and performances, exhibitions and parties, festivals and games. The Pafos Police Headquarters are housed in a magnificent specimen of Cypriot-English Colonial architecture on Kennedy Square. The Municipality of Pafos aims to restore the building in order to be used for cultural purposes.

The Complex of the Town Hall, Municipal Garden, Municipal Library and Schools

Comprising the city's most distinctive historic public buildings, the remodelling of this area is to provide Pafos with a unique civic centre that will showcase its urban and cultural spirit. The remodelling project will connect these buildings with pedestrian streets and landscaped areas. The city's intentions to redesign the Municipal Garden as a landscaped public park, able to hold outdoor events such as musical or dance performances, festivals and athletic meetings, are





incorporated in this remodelling effort, which is also enhanced by the proposed renovation of the Municipal Library, where literary readings, seminars and book exhibitions will be held. The building that currently houses the Town Hall, an exceptional example of neoclassical civil architecture completed in 1955, is to remain a public building when the Town Hall relocates to its new structure. It is proposed that it is converted to a Museum of the City, documenting the urban history and the architecture of Pafos and its surrounding area, while being capable of hosting historical exhibits, lectures and educational programmes. This Museum will complement the area's other cultural institutions: the Byzantine Museum and the Ethnographical Museum, both located in the nearby neighbourhood of Mousallas.

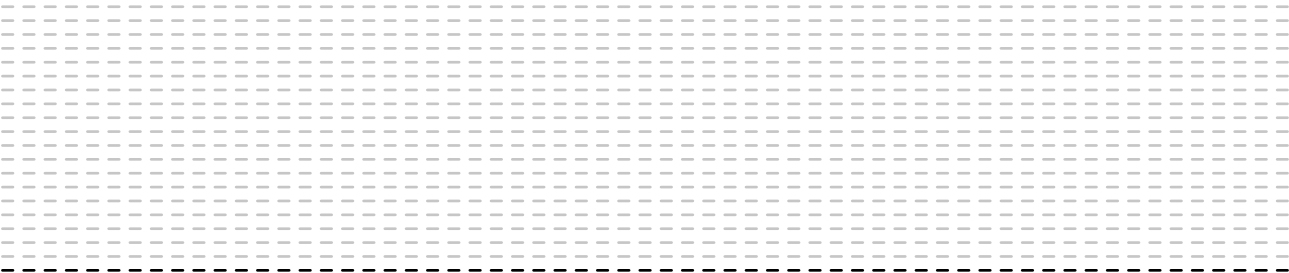
The Municipal Theatre

The city of Pafos is in great need of additional and larger indoor contemporary performance spaces. The Municipality hopes to secure a site in Ano Pafos,

opposite the District Officer's House and close to the Archaeological Museum. In this case the construction works could begin soon after. The new Theatre and Concert Hall will be a vital venue for European-standard, large-scale cultural events, which would enhance exponentially the cultural development of the citizens of Pafos, not only during the European Capital of Culture year, but most importantly starting from the present, through the year 2017, to the future.

The Turkish Cypriot quarter of Mouttalos

Spreading outwards from the mosque, this is a mostly-residential neighbourhood of two-storey residences and narrow streets that preserves the character of a past, friendlier and more relaxed way of life. Albeit within a few minutes' walk to the city centre, and commanding beautiful views of the surrounding beaches and settlements, the area was abandoned in 1974 and has been left out of all urban regeneration projects so far, mainly owing to its particular land-ownership status (most of the buildings and empty



lots are owned by Turkish Cypriots who have relocated and left them vacant). The re-integration of this space into the city's life through the creation of small landscaped squares, playgrounds and informal park areas is, however, possible, and will create a ring of urban oases in close proximity to the city core hosting open-air athletic, cultural and leisure activities, and instigating further private re-development without destroying its intimate character. The mosque itself will be restored and re-opened to the public as a reminder of the long multi-cultural history of Pafos.

Kato Pafos - Waterfront and Archaeological Promenade
There is, however, another face to Pafos; that of the leisurely, sunny seafront city, full of tourist facilities and entertainment options, where the fun never stops. Kato Pafos, the site of the original settlement which was abandoned in the middle ages, is now taken over by large hotel complexes, restaurants and tourist shops. The regeneration of the waterfront area has provided the city with a linear pedestrian walkway that links the area's commercial centre with the boat harbour of Agios Georgios, the large-scale hotels that line the seafront, the municipal beaches and the main sites of the Archaeological Park and the Tombs of the Kings. This walkway features a series of viewing platforms, rest and parking areas, and is scheduled to continue both north- and southward, bringing together the village of Chlorakas to the north and the beaches of Geroskipou to the south. This long spine, already full of people and movement throughout the day and night, will be host to a series of outdoor events, such as concerts at the Medieval Castle - where the Pafos Aphrodite Festival is held every summer - circus and street performances all along its length, light installations and the major festivals of the Carnival and Kataklysmos (Whit Monday).

The Pafos Pier
With the possibly sole exception of the walkway, the city has little contact with the waterfront; the hotel complexes, restaurants and bars create an almost continuous high wall along the waterfront, barring views and limiting access to the sea. The proposed Pafos Pier, branching off the walkway and into the water, will extend the waterfront into the sea. As a symbolic gesture, it aims to break the apparent boundaries and reconnect the city with its seascape.

As a functional space, it will be a public promenade over the water, with niches for rest and fishing, leading to a platform with an open-air cinema – ideal for summer film festivals – and refreshment options. As an architectural landmark, its suggested position is at the extension of the SODAP Beach Parking Lot, close to the Municipal SODAP Beach, clearly visible from Poseidonos Avenue, the main road parallel to the waterfront. The final design will be the result of an international architectural competition to be held in celebration of Pafos' designation as European Capital of Culture.

Archaeological Promenade - Linking Archaeological Sites
Pafos Archaeological Park - Tombs of the Kings site - Catacombs of Agia Solomoni - Ancient Theatre - St. Paul's Column - Chrysopolitissa Basilica (Agia Kyriaki Church) -The Fabrika hill aqueduct - City walls - Toumpallos; Nea Pafos, since its declaration as an UNESCO World Heritage site, has attracted a great number of visitors that disperse to view and admire the various archaeological sites of this area. Yet, it seems that there is little awareness that the whole area of Nea Pafos, old and new, is considered a unified archaeological city. So far, each site is considered autonomous, and offers minimal information and links to other sites, which even though are within walking distance, have no physical pedestrian connection between them. The Municipality of Pafos proposes the re-establishment of these broken links through the creation of a landscaped pedestrian network that encompasses these archaeological sites. The pedestrian routes will be marked by clear and easy-to-read signs and maps, lighting fixtures, archaeology-themed art installations and even information posters. The aim is to create leisurely archaeological walks, under the protection of trees, with resting points at little squares and parks and other smaller archaeological places where the visitor, local or foreign, can rest, partake of some refreshment, and observe the richness of the historical landscape of Nea Pafos.

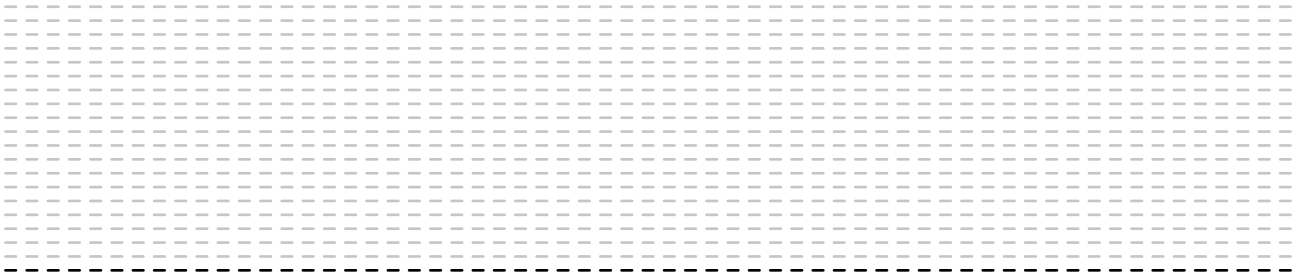






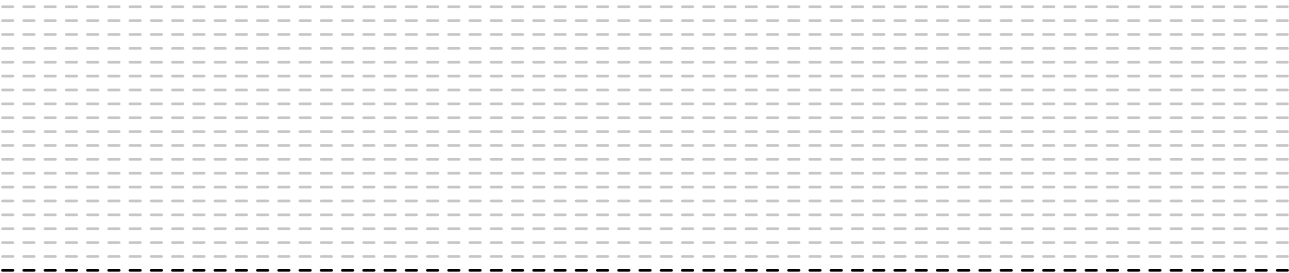
11. Fact Sheet





FACT SHEET





Cyprus population

- Total: 892.400
- 0,2% of the total population of the 27 European Union countries
- Third smallest population in EU
- Population increase since 2008: 0,8%
- 160-170.000 non-documented settlers from Turkey (not included in total figures)

- Greek Cypriot community 672.800 or 75,4%
- Turkish Cypriot community 89.200 or 10,0% (in the area under Turkish occupation, estimate)
- Foreign residents 130.400 or 14,6%

Children and older people in Cyprus

- Children under 15: around 16,9% (25,4% in 1992 • 25,0% in 1982)
- Persons 65 and over: 13,0% (11,0% in 1992 • 10,8% in 1982)

Pafos

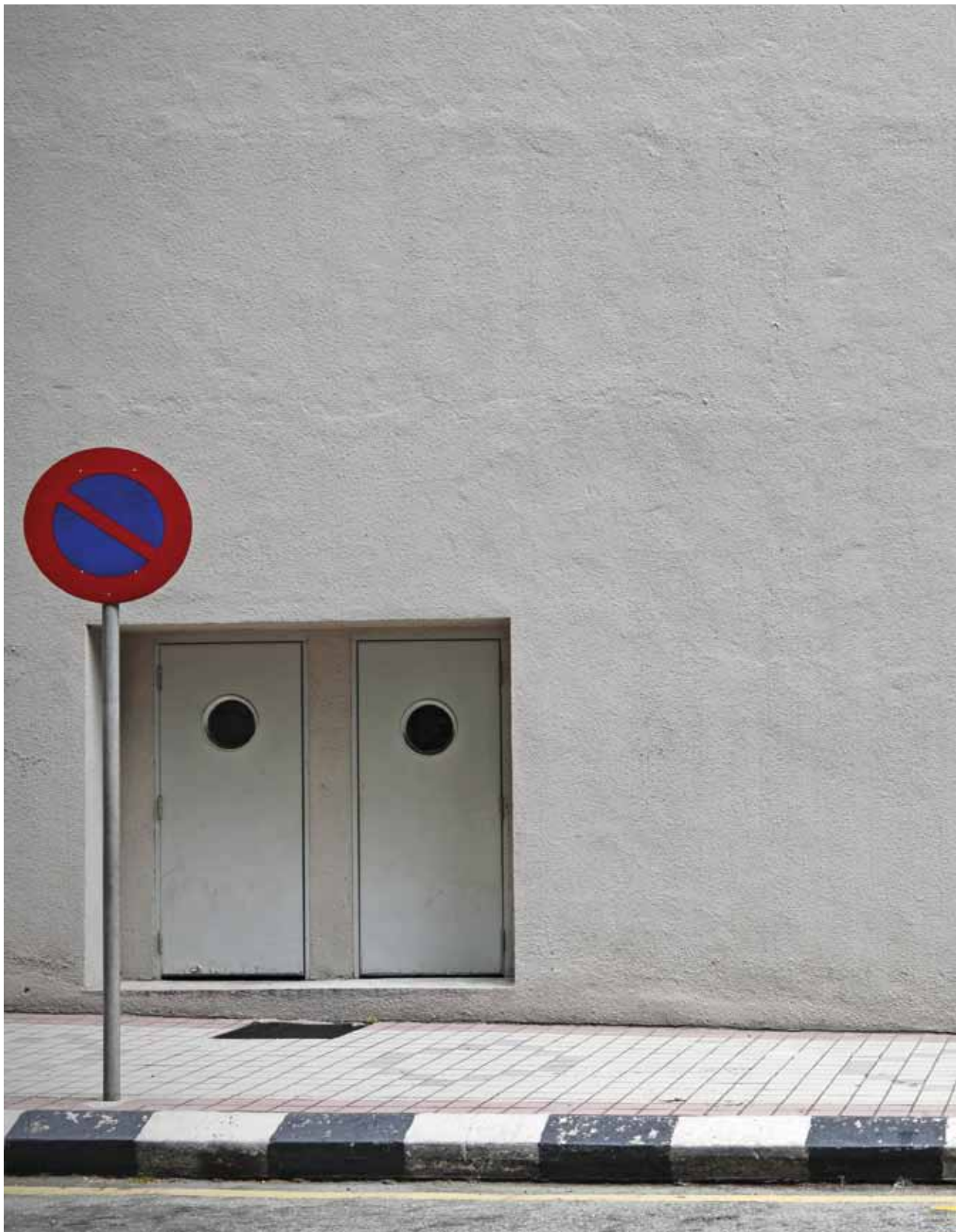
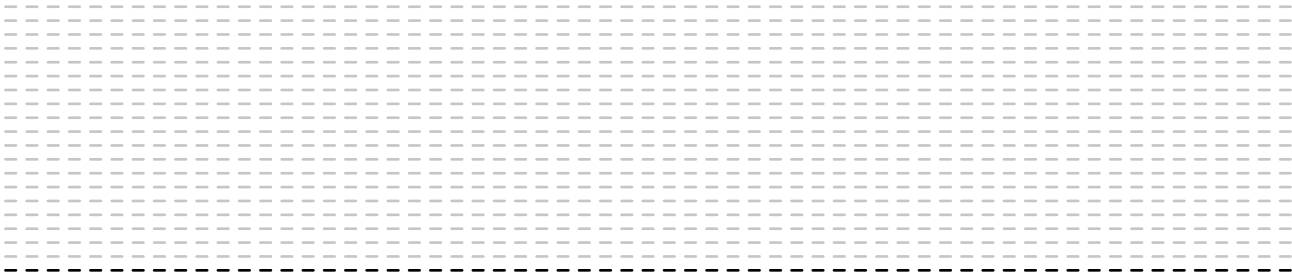
- District: 1.393 km² (approx. the size of Rome)
- Population: 77.800
- Urban: 56.700 (72,8%) • district: 21.100 (27,12%)
- Foreign residents and migrants: urban 20.638 (36,4%) • district 7.363 (34,9%)
- Annual growth rate: 2,5%
- Children ages 0-14: urban 11,186 (16,6%) district 3.630 (5,4%)
- Ages 15-64: 64,8% of total population

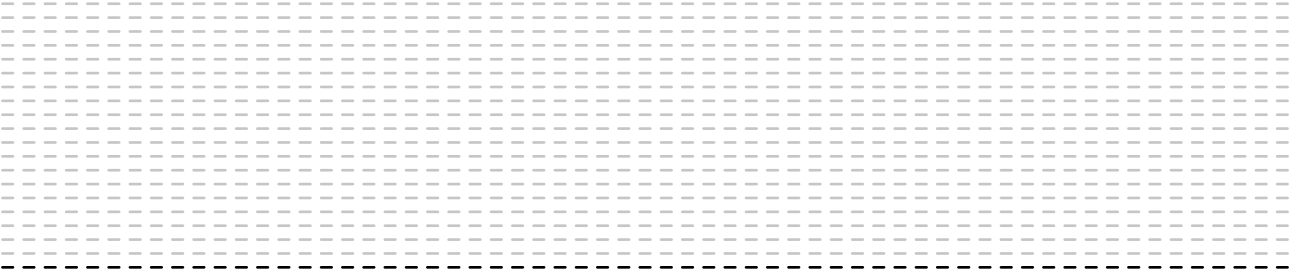
Tourism in Pafos

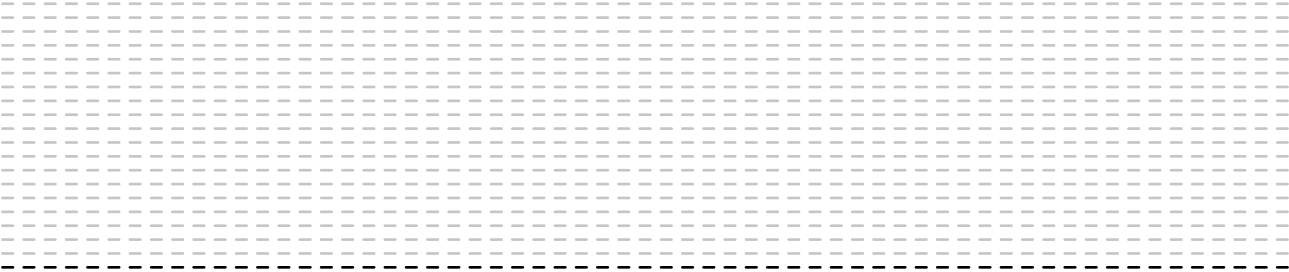
- Total of tourist arrivals p.a.: 676,561
- Top three countries: United Kingdom, Russia, Germany

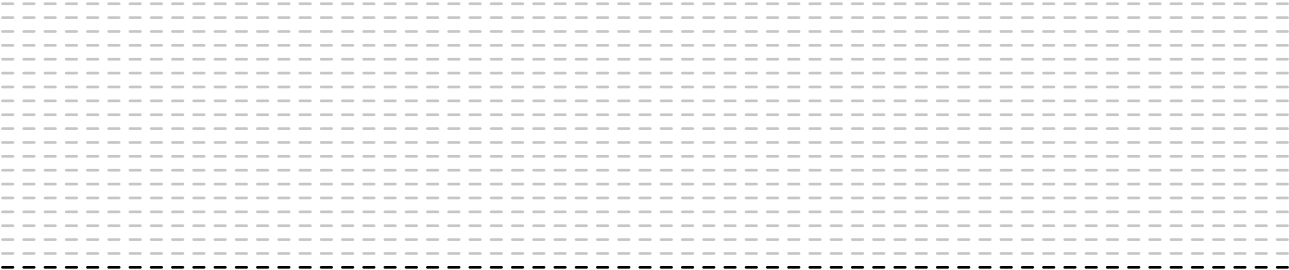


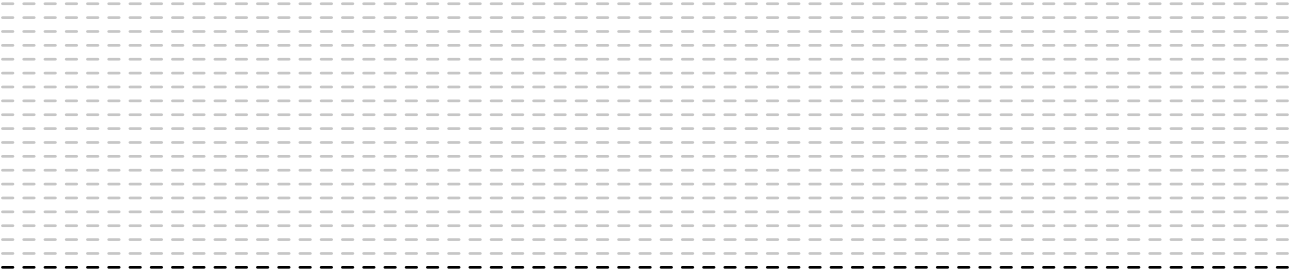


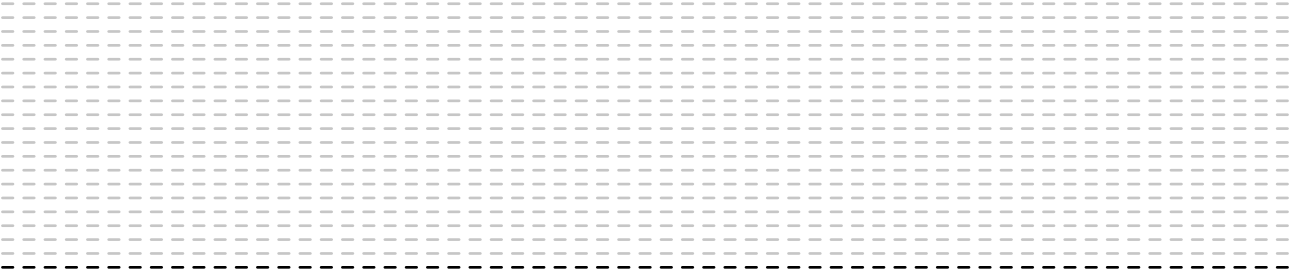


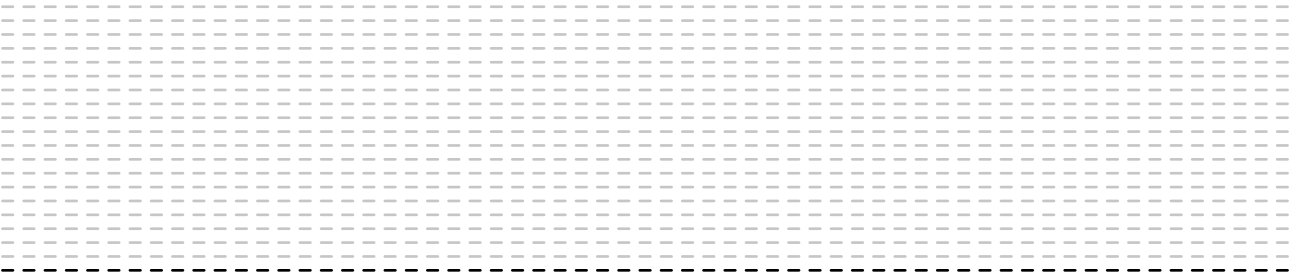


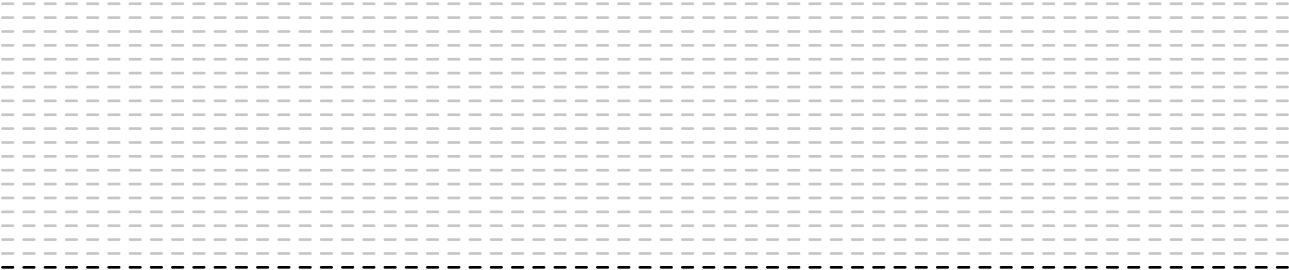










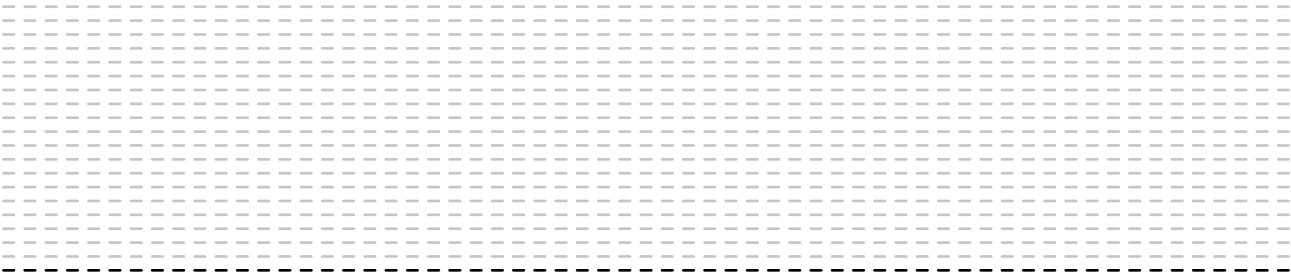






















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